UNIVERSIDAD DE CHILE

Facultad de Filosofía y Humanidades

Departamento de Lingüística

Discourse Strategies and Dominance in a sample from a Talk Show

Informe Final de Seminario de Grado para optar al Grado de Licenciado en Lengua y Literatura Inglesas

INTEGRANTES:

Pablo Andulce Troncoso
Elizabeth Gutiérrez Figueroa
Ángel Moraga Peña
Roderick Sandoval Westres
Rodrigo Segovia Ventura
Carlos Vásquez Bustos

PROFESORA GUÍA: Sarah Sharim Paz

Santiago, Chile
2004

Dedicado a nuestra Profesora guía, Sra. Sarah Sharim,
quien nos invitó a embarcarnos en esta aventura de llegar más lejos,
y a su colaborador en esta empresa, Daniel Muñoz.

CHAPTER I : INTRODUCTION

Individuals of a group communicate with each other mainly through oral or written manifestations. Oral manifestations are generally identified as the language the group has and uses in a variety of ways depending on the sociocultural variables that define the participants in every verbal interaction they engage. This is the case of colloquial conversations, or of talk shows on television that establish the appropriate use of the language for a definite social situation. Thus language has indeed a human and social nature, and whatever people utter, being regarded as language in use (Schiffren 1994 in Sharim and Muñoz 2000-2001) must be considered within its nature by linguistic studies, especially within discourse analysis.

When discourse is understood as being language in use, it is seen as a system, a socially and culturally organized way of speaking. This way of speaking will vary depending on the community the participants belong to, and will be reflected at different levels of the linguistic system like grammar or semantics.

As a corollary, the relation between text (what is said) and context (the situation in which the text is inserted) is of utmost importance. Language will change according to the situation, and the use of language will depend on the physical and subjective circumstances in which an event takes place (Hymes 1972 in Coulthard 1985:33-58). These variables are directly related to the main three angles that discourse analysis must take into account: *structure*, *meaning* and *action*. *Structure* refers to the recurrent patterns of a given chunk of discourse. *Meaning* refers to the need for this structure to have a content or message and thus keep the dialogical nature of discourse. A main feature of discourse is that of accomplishing an *action* that emerges not from its structural

arrangement but from the organization of the goals and intentions of the speaker and from the ways in which language is used for the accomplishment of those goals (Schiffren 1994 in Sharim and Muñoz 2000-2001). These angles represent the view of language that this research intends to work with, stressing the mental aspects of the interpretation and generation of discourse over a solely logical approach to it. Moreover, this frame provides a broader view of language as a product and as a generator of social human relationships.

The selected approach to language and discourse as human and social phenomena supposes the new problematic of establishing the relationship between intentionality and interaction. Every intention (expressed in a promise, suggestion, etcetera) arrives at a network of intentions that precede and follow it along discourse, presenting a more complex picture than just an isolated impulse. In others words, there is a coordinated act between speaker and listener that conveys not only a speaker's intention but a listener's attention and the social relationship between them (Sharim and Muñoz 2000-2001).

The characterization of the context in which this model will be applied now represents an observation into a patterning that follows some definite purposes during a communicative event (Hymes 1972).

Before the concepts and ideas that are basic to the theoretical framework are defined, the nature of this research demands a brief mention of the elements of *turn* and *floor*. Turns, on the one hand, have been important for the linguists who first wanted to look into the structure and meaning of oral forms of language. However, our work is not based on the division of the contributions of each speaker, but on the content of the contributions in general. What is said and why it is said are of paramount importance and that content constitutes the material to be analyzed in this study. Floor, on the other hand, is the

acknowledged topic or function of the conversation, or both simultaneously, and it is psychologically and temporally placed (Edelsky 1987), in the sense that all of the participants in the interaction are aware of it. This enables the participants to let others know about it, and contribute to it if necessary.

1.1. THE TALK SHOW

The selected television show (TV show) chosen in order to apply the segment-unit analysis model corresponds to the genre known as *talk show*. This selection represents a very important element for the intended purposes of this research. Thus it is necessary to mention a brief characterization of the talk show, and specifically of the directly relevant features for this research.

A talk show is basically a rigorously scripted TV show built around talking. Talk shows are hybrid forms that mix news, public affairs, and entertainment. They occupy a middle ground position between news and entertainment though their hosts (in the US Phil Donahue, Oprah Winfrey, Geraldo Rivera, for example) have often had their training in journalism.

One of the main features of talk shows in the US is that they are titled in accordance to the host's own name, who becomes of central importance in the development of the show. Then, the first governing principle of the talk show is that everything that occurs in the show is mediated by the host, who typically has a high degree of control over both the show and the production team. For example, they determine the topics to be dealt with and how to handle them. Although this is a show planned, the verbal interactions throughout it are oral, spontaneous, and concrete.

4

Despite the importance of the talk show's host, it is possible that *dominance* may not belong exclusively to the host him/herself, identified as the leader of the show. Dominance has to do with the person who holds through the verbal interaction the lead on the holding of the floor (Edelsky 1987). In fact, it could be the host, or it could be any other character appearing in a talk sequence. One of the main aims of this research is to analyze this phenomenon by applying the model chosen for an analysis of verbal interaction. This will lead us to determine who, when and how someone dominates or submits to domination.

1.2. THE STUDY

This talk show belongs to the series of television programs produced by Oprah Winfrey. The main topic in this talk show is the result of an investigation done to find out if it is true that teenage girls from well-to-do families sell their bodies for money. This is a formal situation hosted by a presenter who maintains, on the one hand, a communication line with the audience and, on the other, with the participants.

The aim of analyzing this talk show is to determine the instances of domination (or solidarity) exerted mainly by the host of the show, or the participants, if so. From this point, it will be possible to establish the relations of these instances with different strategies that the host and the participants in the show will use in order to achieve their communicative goals in terms of domination (or solidarity).

Therefore, the main objective of this study is to determine:
- Who dominates in the segments of the talk show chosen for analysis?

- Why does she/he dominate when looking into the interaction produced?
- What strategy does the person who dominates make use of to convince others of her/his position regarding the topic chosen?

This study will prove whether Oprah Winfrey or the people interviewed dominate in the segments analyzed, and some of the strategies utilized to do so.

1.3. METHODOLOGY

The methodology has to do with the following steps: Corpus and Materials, and Method.

1.3.1. Corpus and Materials

1. We received a videocassette recorded in the United States, which contained several programs and we chose one of them. The chosen program presented an intelligible use of the language, it focused on an important segment of US audience (middle class), and it is a widely well-known talk show.
2. The selected program was a talk show hosted by Oprah Winfrey transmitted on March 4, 2004 (air date 24/09/03)

1.3.2. Method

1. We transcribed the chosen program.
2. Parallel to the transcription work, we read specialized literature on the matter such as Van Dijk and Kintsch (1990), Gumperz (1982), Tannen (1993), Edelsky (1987); among others (see bibliography).

3. We determined the units of analysis, and we applied the model to the samples chosen.

4. Once the agent who dominated in a segment was identified, we looked for the strategies used in her/his Initiations and Counter-reactions, as they represent the main instances of dominance.

5. The next step was to identify the corresponding verbal components for each strategy used, having in mind that we shall only underline the most common ones for each of the components mentioned before.

6. Finally, the conclusions of this report will show the crossing of the segment-unit analysis model with some of the strategies identified.

This report is divided into four parts chapters. The first one is an introduction that puts the reader into the picture of the study itself. The second one is devoted to the definition of concepts and ideas that are basic to the analysis which will be performed. Even though this work is a continuation of previous seminars carried out on similar topics, it has been necessary to repeat definitions or explanations to make sure that the reader can understand what he/she is reading, without having to look for the work quoted in the bibliography or in the text itself. The third one is the analysis proper. Finally, the fourth chapter records our results and further considerations on this work and of others that will give more relevance to this line of investigation.

CHAPTER II : THEORETICAL FRAMEWORK

2. THE SEGMENT-UNIT MODEL

2.1 INTRODUCTION

The theoretical background will be explained in this chapter. This provides the current research with the units of analysis that will make it viable to revise the structure and content of the dialogues that are part of the talk show chosen for this study.

This theoretical background can be traced back to work presented in Sharim (1993), and to the different seminars on dialogue (Aránguiz et al. 1994, on two different approaches to dramatic dialogue, Cáceres et al. 1998, on unit-segment analysis and dominance in dramatic dialogue, Bolocco et al. 2000, on the preparing of materials for the study of spontaneous dialogue from a talk show, and Farias et al. 2003, on the study of two genres in a talk show). From the model designed and applied to other types of dialogue, only certain aspects that are found to be relevant at this point of the development of the model will be mentioned: the components of the unit, with a brief definition of each and the strong and weak forms of these components which shall be discussed in the next chapter. This in order to link the formal elements of this model with the discourse strategies found. In this way, the objective of this research is to see how dominance is produced by one or two of the participants in the talk show, and if there are other aspects used by the participants to enhance the strength of the elements and to minimize what does not belong to dominance itself.

2.2. The Interactional unit

The interactional segment-unit analysis is a model of conversational analysis defined as a three-step process that has a logical basis instead of a physical one, for instance, by turns of adjacency pairs (Sacks 1967 in Coulthard 1985), which are of a static nature and display unnatural features (Markova 1990 in Sharim and Muñoz 1998-1999, 2000-2001). This three-step process model is represented by the *Initiation* of an interaction, the *Reaction*, and the *Counter-reaction* (which are identified as the *verbal components* of the model).Also, it is possible to identify both the internal relationships as well as the external relationships between the three components with the socio-historic environment in which they are embedded. This leads us to consider the *retroactive* and the *proactive* features which allow for the movement that takes place, that is, a unit as such does not originate from nothingness: it is related in some way or another with the verbal manifestations that come before and that come after: they are both past and future oriented.

The categorization of the units of this model of conversational analysis has been considered as prototypical (Rosch and Lloyd eds. 1978:27-48), appealing to the natural flexibility and the ambiguity that are especially found in language and its communicative function. This type of categorization allows for the possibilities of close manifestations of the prototype *interactional unit* as a sequence of I-R-CR, a triadic sequence, or a less close manifestations, but not false manifestations whatsoever, as a I-R sequence with no CR (that is a dual sequence). Nonetheless, it is expected that the prototypical interactional unit sequence should appear (I-R-CR), being its *verbal components* prototypically defined in the next paragraphs.

2.3. RETROACTIVITY AND PROACTIVITY

The *interactional unit*, due to its logically oriented nature, presents an organization based on its three essential *verbal components*, namely: *Initiation*, *Reaction*, and *Counter-reaction*, which are closely related. The purpose of this section is to establish and clarify these relationships and also define these components properly.

Before trying to define each term and classify them, it is important to mention and account for the features that bind them and give them a meaningful support within the context they are embedded. This refers to the *retroactive* and *proactive* features of dialogue that are present in each of the components of the interactional unit and can be explained in terms of the ability to refer backward or forward within a given context. This aspect allows for the constant movement or progression observed in the dialogue which, in turn, is closely related to the dialectic logic of Fichte and Hegel, i.e.: if this back and forward relationship is not present, then there is no possibility of existence for any of these elements. In more practical terms, that is, applying it to our current work, whenever there is an exchange between participants in a conversation, the contributions made by the speakers have a certain orientation either backward or forward and they do not emerge out from nowhere, they are necessary for the continuum of the verbal interaction (Sharim and Muñoz 2000-2001). We will have our classification on the account made by Cáceres et al. (1998).

2.3.1. Initiation

In any interactional unit the first step (verbal component) will be an Initiation, which will elicit a response. Therefore, it is future-oriented and, as it is the first stage, it will not be past oriented. However, it may be argued that it is

anyway retroactive because it has to have a certain referent, depending on the context and also on the speaker's intentions, which in this case may be a previous Counter-reaction or even a Reaction.

2.3.2. Reaction

Because there is an explicit step before and also an explicit step after, a Reaction can be easier to identify and displays retroactivity and proactivity. Its retroactive character is also easily established because it is typically a response to what has been previously said. In addition, it will demand a further step -either an evaluation or perhaps another Initiation-, displaying in this way a proactive feature that is future oriented and that gives rise to a direct question. Nevertheless, it does not necessarily correspond to a direct answer, as it might be expected, but another question can be asked in order to confirm what has been said, eliciting in this way another Reaction, which in this case will be considered as a Counter-reaction.

2.3.3. Counter-reaction

This third step is said to be closer to the interactional unit, consequently displaying a clearly marked retroactivity as it is said to be an evaluator of what has been said before. However, it must also be considered as a previous step for the following interactional unit, in that it will keep the flow of the dialogue. A Counter-reaction, being a confirmation of the Initiation, will elicit another Initiation.

2.4. CATEGORIZATION

Once the concepts of proactivity and retroactivity have been defined, we can establish a criterion to be used for the categorization of each of the components of the interactional unit according to the purposes of our research. In this respect, a criterion mainly based on the force of the dependence found among the components of the model will be adopted.

2.4.1. Initiation

The Initiation, being the first stage of the process and therefore the starting point, will present subdivisions regarding the criterion mentioned above. The types of Initiations found in this investigation (and in the other investigations previously mentioned) correspond to three categories: Strong Proactive, Strong Retroactive and Weak Initiations.

2.4.1.1. Strong Proactive Initiation

This type of Initiation, because of its future oriented nature, is the one that gives rise directly to the interaction between the participants. Strong Proactive Initiations are typically expressed through a speech act (a command, a request), and its most characteristic form is that of a direct question demanding an immediate answer or Reaction. The proactive features in this case are prominent or strongly marked. This does not mean that they are absolutely proactive, because we have to consider the fact that, although they are future oriented, they must have a certain link either with what has been previously, though not immediately, said, or with the content where they are embedded. In this analysis, we will identify these Initiations as **I/S-P**.

Example 1

1.- **Oprah:** uh huh, **(CR)** and so when the pimp approached you, first of all, does the pimp say "I'm a pimp"? **(I/S-P)**

2.- **Sonya:** no, they never approach you in ways to let you know, and let you know who they really are. **(A/R)**

In example 1, there is an Initiation in turn 1 realized by a request for information, and its grammatical form is that of a direct question. Although this question cannot be understood out of the context in which it is embedded, it is nonetheless prominently proactive.

2.4.1.2. Strong Retroactive Initiation

In this case, we find that the Initiation is strongly related to something previously mentioned and, therefore, it needs that link in order to exist as such. However, we must not forget that, as it is an Initiation, it must elicit a response, and thus some lesser degree of proactiveness is also present. The past oriented character is related mainly to a previous Counter-reaction, but there is also the possibility of being related to a Reaction. We will identify this type of Initiation as **I/S-R**.

Example 2

1.- **Oprah:** so, in that moment, first of all, you've been running away periodically and you, and you said on the tape, you'd stay longer periods of time**. (I/S-R)**

2.- **Sonya:** yes. **(AR)**

In example 2, most of the elements in turn 1 are related to a video presentation about the facts to be dealt with in this interview. Thus its proactivity results undermined.

2.4.1.3. Weak Initiation

Weak Initiations are those which are not clearly identifiable as proper Initiations. This is due to the fact that, although they do not demand, order or suggest directly, they can still be taken as Initiations by the other participants of the exchange because a new idea is involved. They are said to be Initiations because they trigger an unintended introduction to a new area of exchange, for instance, a new topic where we could find the same structuring observed in the model. In this case, the character of Initiation is given by the listener, who reacts to the statement made by the circumstantial speaker, transforming the statement into an Initiation, although it was not intended to be taken as such. In our analysis we will identify them as **I/W**.

Example 3

1.- **John:** I think that you know it is not. **(I/S-R)**

2.- **Carol:** that is not what I know. **(A/R)**

3.- **Carol:** I wish I ... **(I/W)**

4.- **John.** I do not want to ... **(In/R)**

5.- **John:** you wish what? **(I/S-R)**

In example 3, turn 3 tries to present a new topic, however in an indirect way. The interlocutor understands this verbal component as an Initiation, and reacts to it.

2.4.2. Reaction

Reactions are the second stage in the process. In this case, they always follow an Initiation, then what remains to be established here is whether they are adequate or inadequate considering the Initiation that precedes them.

2.4.2.1. Adequate Reaction

This type of Reaction is the one which is expected to follow an Initiation - especially a strong proactive one-, where the participant responds adequately to what is expected, explaining and accounting for what he/she has been requested. It is this kind of Reaction that reinforces the preceding step, thus allowing the development of the exchange to flow and to continue its direction towards the end intended by the participant who is leading the conversation in terms of his/her interests. The representation for this kind of Reaction will be **A/R**.

Example 4

1.- **Oprah:** how long were you in that lifestyle Jenn? **(I/S-P)**
2.- **Jenn:** about six months. **(A/R)**

Example 4 presents an adequate Reaction because turn 2 provides the required information in turn 1 and thus reinforces that verbal component, preparing the process for the next step.

2.4.2.2. Inadequate Reaction

Reactions of this kind are those which, apparently, do not coincide with the Initiation that precedes them or do not present a direct relation with the stimulus provided. However, these Reactions contribute to the constant movement towards an ultimate goal that is observed in this type of talk. Typically, Inadequate Reactions are those used in order to avoid talking about the current topic of conversation and also in order to redirect the flow of the conversation according to personal interests. They can also be thought of as devices for the reformulation of the previous stimulus. They will be identified as **In/R**.

Example 5

1.- **Oprah**: ok **(CR)**, what did he say when he approached you, this guy? **(I/S-R)**

2.- **Sonya:** when he'd first approached me, **(UR)** hum, I had actually borrowed his cell phone to call a friend to come pick me up, you know…**(In/R)**

In example 5, it is possible to identify an inadequate Reaction in turn 2 because it doesn't fit the interviewer's expectation for the needed information.

2.4.3. Counter-reaction

Counter-reactions can be thought of as the final step of the process. However, although it is the third stage in this triadic phenomenon, it is not a marker of the end of the succession, but a sort of complement for the two previous steps in order to complete the triad and, at the same time, to set the conditions required for the continuation of the constant movement observed in the model. Counter-reactions present some special characteristics, which, according to the research done so far, are recognized as follow: Retroactive related to the Initiation, Retroactive related to the Reaction, and Retroactive related to both Initiation and Reaction.

2.4.3.1. Retroactive related to the Initiation

This type of Counter-reaction is closely related to the first step of the interactional unit. This is shown in terms of the comment or evaluation made, regarding mainly the Initiation and not considering what has been said in the Reaction, as it might have been expected. The notation for this Counter-reaction is **CR/I**.

Example 6

1.- **Oprah:** so, in that moment, first of all, you've been running away periodically and you, and you said on the tape, you'd stay longer periods of time. **(I/S-R)**

2.- **Sonya:** yes. **(A/R)**

3.- **Oprah:** ok **(CR/I)**, and during that time your parents just had no idea where you were…**(I)**

In example 6 there is a Counter-reaction related to the Initiation in turn 3, since it makes reference only to the information provided in the Initiation. The Reaction is merely a confirmation of the Initiation that doesn't contribute with new information

2.4.3.2. Retroactive related to the Reaction

This type of Counter-reaction, as expressed in its name, is very much related to the second step of the interactional unit, that is the Reaction, which receives a special attention in this third step in terms of an evaluation or confirmation depending on the specific case. The notation in this case will be **CR/R**.

Example 7

1.- **Oprah:** what would you do differently now? **(I/S-P)**

2.- **Carol:** I would never, ever, give that ultimatum at this point, you know, kids are supposed to be at home, that's where they belong, hum, it's not something that you question. It's not something that you use as a threat to hang over their heads. **(A/R)** Our job is to protect them and to keep them safe and you can't do that if they're not living at home. **(CR/R)**

In example 7 the Counter-reaction that closes the unit is uttered by Carol in turn 2, and it confirms the information that was provided in the Reaction.

2.4.3.3. Retroactive related to both Initiation and Reaction

This third type is the one expected to comprise the attention paid to the two previous steps, being a sort of evaluator of the whole situation presented in a given interactional unit. In this case, we will identify them as **CR/I-R**.

Example 8

1.- **Oprah:** how many girls did you recruit? **(I/S-R)**

2.- **Leah:** over 10 **(A/R)**

3.- **Oprah:** over 10 **(CR/R)**

4.- **Leah:** over 10 girls **(CR/I-R)**

In example 8, Leah, in turn 4, uses a Counter-reaction based in the Initiation and also in the Reaction (CR/I-R) because it confirms the information given in her previous Reaction and also provides the information requested in the Initiation in turn 1.

Some considerations must be made before finishing with this classification. Firstly, it is possible for the model to give an account of false starts, which will be labeled as Unresolved Initiation (u/I), Reaction (u/R) and Counter-reaction (u/CR). These components do not seem to present a relevant contribution to the final evaluation of the model. Secondly, it is fundamental to understand that the categories described here correspond to the ones found in previous applications of the model (see the reference section) and, therefore, this should not be taken as a restrictive categorization. Another important point to consider is that in the classifications of the Counter-reactions there were three different types accounted for, all of them presenting a strong retroactive character. However, it is here where we must be most cautious and not forget that whenever there is a strong feature marked in any of the steps, there is, at the same time, the opposite underlying feature, which will guarantee the balance found in this logically based model. It is in this way that we can establish that the three types of Counter-reactions are mainly retroactive but, at the same time, there must be an amount of proactiveness embedded in them in order to ensure the onward movement that will give rise to other interactional units.

With the prototypical description of the verbal components that make up the prototypical interactional unit, central to the segment-unit model, it is now

possible to characterize the next level which is the *segment*, a concept strongly related to the notion of *topic.*

2.5. TOPIC

The notion of topic, essential as it is for the analysis of discourse and other related fields, has only been dealt with elusively. Much attention must be paid to the caution major theorists seem to observe when they have to decide on the final conception of topic to be later used. One of the reasons for this has to do with the multifarious, though connected, amount of phenomena that can be put under the heading of topic. McCarthy (1991, in Cáceres et al. 1998) describes some instances of topics, and arrives at the conclusion that it is possible to find as many different kinds of topics as perspectives are applied.

2.5.1. Interactional Segment

The study of interaction cannot be limited to the reach of the interactional unit; to do so would be to atomize the analysis to a small area of dialogue.

The way into the search for the organization of dialogue must be complemented by the analysis in terms of macrostructures (Linell et al. 1998, in Cáceres et al. 1998). The authors propose that the structure of discourse is organized above the level of the I/R, and that bigger elements, such as topics and phases, should render this structure intelligible. By grouping together interactional units around a bigger unit, it is possible to divide the dialogue into stretches larger than the units alone. This operation is called *segmentation*, and its unit of analysis, *interactional segment.* Interactional segments are verbal units of content, which are the product of the content relations within parts of the

dialogue. Potential units of analysis such as acts and scenes (Hymes 1972) are too big to handle, and usually comprise a lot of phenomena that would go unattended if we took them as criteria. The use of turns, on the other hand, would atomize the analysis (Sacks 1967, in Coulthard 1985).

The use of interactional segments fits our need to better carry out an analysis that is pragmatic and sequential. This research is pragmatic because its aim is to uncover the flow of interaction. It gets deep in the intentions, purposes and wishes of the participants in the dialogue. These elements, which unfold along segments, are bound to get a characterization in terms of the topic of the segment. Inasmuch as the participants accept or reject, dispute or co-operate, the interactional movement will also leave its marks in the segment. This research is at the same time sequential, and segments consent to the sequential ordering of interactional units. As mentioned earlier, the segments are constituted by one or more than one interactional unit which are arranged according to the order of appearance. It is also conceivable determining the boundaries of segments and saying that they usually coincide with those of the topic about which the dialogue embedded in the segment is about.

2.5.2. Topic as a mechanism of segmentation

In the search for a mechanism of segmentation, that is, in the search for an answer to the question of what criteria should be adopted for the identification of segments, we have decided on the *topic*. Why have we decided on the notion of topic? The answer is primarily because dialogue is "about" something: the participants in dialogues 'speak about' something that is possible to identify. The presence of a topic is a compulsory condition for the existence of verbal interaction. In this respect, Foppa (1990, in Sharim and Muñoz 2000-2001) suggests that even when there is no definite intention on the part of the

participants, conversation can go ahead, as in the case of a party conversation. But the topic is a condition that must be present if we want to talk: any verbal action, be it commenting or rejecting, arguing or expanding, will have as their starting point a topic, and we can say that topics are what hold dialogue together. If a topic is proposed in the form of a question, it will be answered, exemplified, expanded or simply rejected, in which case the verbal interaction will move around another (related or unrelated) topic. This will be the idea that will develop through the next sequences of interactional units.

In addition, topics depend on the interactional framework that stands for the way the verbal exchanges unfold: the way they begin, develop and end. Hence, interactional units can be seen to adopt a central role as parts of a whole, unified extension of dialogue. If we let interactional units manifest the internal movement of dialogue and we are able to see in this way how the interactional space (or *floor*) is shared or disputed and how the interactional segments act as a magnifying glass presenting a perspective, we will be able to better see what it is that links a series of interactional units.

2.5.3. Topic shifts

The concept of topic serves the double function of giving weight to the concept of interactional unit in that it adds content and meaning to it, and providing the segment with clear and (in most of the cases) sharp boundaries.

The main principle about segment boundaries is that they are marked by topic boundaries. Whenever there is a *topic-shift*, there exists a change of topic. Brown & Yule (1980, in Cáceres et al. 1998) defined topic-shift as follows: "between two extensions of discourse, each of them about the related topic or a related one, there is a point at which it is possible to observe the topic of the

22

conversation changing, and therefore, the analyst can consider these changes as the limits existing between one extension of discourse and another." Thus, there will be a change in the segment whenever the dialogue centers on a new, different topic. As in written and printed discourse, where the boundaries are signaled by means of paragraphs and other graphic devices and, in the case of spoken language, where paratones serve an identical function, the beginning of a new segment is marked by the presence of long pauses and Counter-reactions belonging to the previous segment.

Summarizing, the significant aspects taken into account to characterize the topic for the definition of a segment are:

i) Topic as what is being talked about, taking into consideration the occurrence of lexical items.

ii) The possibility of equating topics with possible titles for each of the fragments selected.

iii) The importance of speaking topically rather than speaking on a topic.

iv) Development of a topic in terms of topic progression, which allows the segment to have a beginning area and an end as the hierarchical unit.

v) Topic shifts as natural boundaries of one segment with another.

2.6. DOMINANCE

Within this analysis of dialogue, it is now possible to propose a possible interpretation of the data that this research will yield in terms of *dominance*. This idea comes from the view that one of the most salient features of communication, a core element in verbal interaction, is the possibility of influencing others' behavior, that is, of exerting power over others. This power

determines the position each person takes in the social interaction with respect to the rest of the community and their behavior (Sharim and Muñoz 2000-2001).

Power is defined as the social phenomenon that limits the action of the ones under this power and influences on their knowledge, attitudes and ideologies (individually or collectively). Power is static and relates to the appreciation people have of others, raging from subjective features (admiration, respect, fear, etc.) up to more objective ones (social class membership, reputation, etc.) (Van Dijk 1981:1, in Sharim and Muñoz 2000-2001).

Dominance has to do with the process and result of every interaction an individual performs. Thus it is not static but dynamic and specific. Through it, people attempt to make valid their opinions and thoughts. This relation occurs within a communicative event; it does not transcend it or change the established power relations (Strassoldo 1986, in Sharim and Muñoz 2000-2001) .

Brown and Gilman (1960, in Tannen 1993) also contributed to this concept of *dominance* presenting the idea that an asymmetrical relation of power generates *dominance* among participants in a social interaction, and its opposite is the symmetrical relation of *solidarity*.

Initiations and Counter-reactions are instances in a dialogue that are generated by participants in it and can be linked to their intention to communicate. Thus an individual who initiates an interactional unit shows his intention to cooperate with the rest of the participants and, if this individual initiates and closes (counter-reacts), this individual is overtly managing and organizing (structuring) the situation. This behavior is pragmatically identifiable as *dominance*.

2.7. DOMINANCE AND DISCOURSE STRATEGIES

A strategy is a mechanism used by a participant to reach a predetermined goal. In a dialogue, the two interlocutors or one interlocutor versus two or three, have ways to reach whatever they want to say and to convince the other of his/her thoughts and ideas.

The model tells us who dominates in terms of the three components: Initiation, Reaction and Counter-reaction. However, it does not tell us how each of the parts is achieved and identified or in what way what is important is made relevant by the use of oral, spontaneous and concrete speech. That is why it is necessary to look into the strategies used by the speakers and see how they strive to hold the floor or to convince their interlocutors that whatever they say is right and appropriate.

Van Dijk and Kintsch (1990) produce a taxonomy of cognitive strategies, language strategies, grammatical strategies and discourse strategies, and within this last category they identify cultural strategies, social strategies, interactional strategies, pragmatic strategies, semantic strategies, schematic strategies and stylistic and rhetorical strategies. As the aim of this research is to find out what strategies a participant who dominates in a social verbal interaction uses, it is possible to focus the attention in some strategies that would be more recurrent; however, any strategy could stand out in the identification of the interactional unit.

```
                    ⌐ Cognitive strategies

                    │ Language strategies

                    │ Grammatical strategies
                    │
                    │                          ⌐ Cultural strategies
                    │                          │
                    │                          │ Social strategies
                    │                          │
                    │                          │ Interactional strategies
                    │                          │
 Strategies  ⌐                                 │ Pragmatic strategies
             │                                 │
             │      Discourse strategies  ⌐    │ Semantic strategies
             └                               ⌐ │
                                               │ Schematic strategies
                                               │
                                               └ Stylistic and rhetorical strategies
```
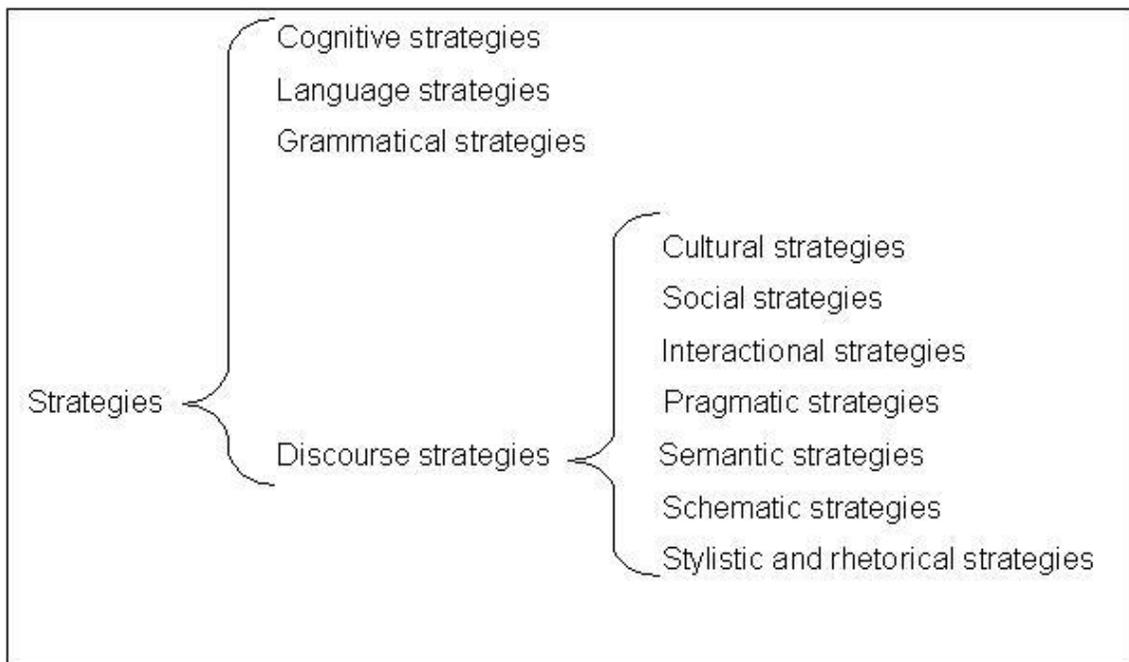
Figure 1. Taxonomy of Strategies according Kintsch and Van Dijk's model (1990)

Kintsch and Van Dijk's model is complicated in the application to our samples. Therefore, we shall take into account the relativity of the linguistic strategies as described by Tannen (1993) who tackles the problem of how an interaction is conducted and what elements are important for the analysis itself.

2.8. THE RELATIVITY OF LINGUISTIC STRATEGIES

Tannen (1993) tries to demonstrate the ambiguity or polysemy of some linguistic strategies 'found by researchers to express or create dominance'. She identifies the following strategies: indirectness, interruption, silence versus volubility, topic raising and adversativeness, or verbal aggression. She is not suggesting that these strategies cannot be used to create dominance or powerlessness nor that dominance and powerlessness do not exist. On the contrary, she suggests that the meaning of any linguistic strategy can vary

according to at least three factors: context, conversational styles of participants and the interaction of participants' styles and strategies.

2.8.1. Indirectness

Lakoff (1975, in Tannen 1993) identifies two benefits of indirectness: defensiveness and rapport. Defensiveness refers to a speaker's preference 'not to go on record with an idea in order to be able to disclaim, rescind, or modify it, if it does not meet with a positive response'. The rapport benefit results from the pleasant experience of getting one's way not because one demanded it (power) but because the other person wanted the same thing (solidarity).

Women's tendency to be indirect is taken as evidence that women seldom feel entitled to make demands. However, the ability to get one's demands met without expressing them directly can be a sign of power rather than the lack of it. As an example, the Greek father answers: "if you want, you can go" to his daughter's inquiry about going to a party.

The use of indirectness cannot be understood without a cross-cultural perspective. Many Americans find it self-evident that directness is logical and aligned with power whereas indirectness is akin to dishonesty as well as subservience. In Japanese interaction, on the other hand, it is well known that saying "no" is considered too face-threatening to risk, so negative responses are phrased as positive ones, which applies to men as well as women.

Indirectness, then, is not in itself a strategy of subordination. Rather, it can be used by either the powerful or the powerless. The interpretation of a given utterance and the likely response to it depends on the setting, on

individuals' status and their relationship to each other, and also on the linguistic conventions that are ritualized in the cultural context.

2.8.2. Interruption

In order to understand whether an overlap is an interruption, one must consider the context (for example, cooperative overlapping is more likely to occur in casual conversation among friends than in a job interview), the speakers' habitual styles (for example, overlaps are more likely not to be interruptions among those with a style Tannen calls "high-involvement"), and the interaction of their styles (for example, an interruption is more likely to occur between speakers whose styles differ with regard to pausing and overlap). This is not to say that one cannot use interruption to dominate a conversation or a person, only that an overlap is not always an interruption, or an intention to interrupt, or that if an interruption actually occurred, it was intended to dominate.

2.8.3. Silence versus Volubility

It is commonly considered that people who do the talking are the most powerful in an interaction and, as a result, people who are silenced could be considered as powerless. However, silence is not a sign of powerlessness nor volubility a sign of domination. In fact, silence can be taken as an instrument of power. For instance, A tries to make B jealous, then B starts to ask A where did he go and who did he go with. A does not say anything, B gets angry and says: "you went out with Sarah, didn't you?" and A doesn't say anything again. Then B shouts: "you make me furious!, tell me why you are doing this!" The use of silence in this interaction can be taken as a good instrument used by A to make B jealous because the use of silence provokes her insistence in knowing who A went out with. Silence does work in combination with the volubility of B, that

causes A's goal, that is to say, the interaction of their differing styles. If B had receded into refusing to talk to A, the silence applied by A would have been disarmed.

Silence and volubility can result from style differences rather than speakers intentions. In Tannen's study of a dinner table conversation, the result was that people who did short pauses ended up as dominating the conversation (as opposed to longer pausing people who waited for what they regarded as a normal end-of-turn pause). Shorter pausers' intentions were to fill the potentially uncomfortable silences, so, the taciturn participants were uncooperative in order to maintain the conversation.

Thus, silence and volubility cannot be taken to mean power or powerlessness, because both may imply either power or solidarity depending on the criteria already discussed.

2.8.4. Topic Raising

Another typical assumption is that the speaker who raises the most topics is dominating a conversation. It is certainly true that we, as speakers, want to dominate the floor by means of raising topics in which we have previous knowledge or topics in which we may contribute; and we normally think that the person who raised the higher number of topics was the one who dominated the floor. However, the speaker who raises the most topics in a conversation is not always dominating the floor. Yet again, the impression of dominance might result from style differences. For instance, if A raised seven topics in a conversation, and B raised only four, we could think that A dominated the floor, but all the topics raised by A were based and focused in B's situation. If we consider the number of topics as a sign of dominance, A would be the dominant,

but the nature of its dominance can be established only if the topics A raised were all about B.

The effects of raising topics can be a result of differences in pausing. Thus a speaker who thinks the other has no more to say can raise another topic, switching the previous one for a newest one, meanwhile the other was waiting for the turn exchange and had something more to say. Again, this impression of dominance can be a result of style differences and silence and volubility take a central role depending on the speaker's point of view.

2.8.5. Adversativeness: Conflict and Verbal Aggression

It has been determined by research on gender and language that male speakers are competitive and more likely to engage in conflict (male adversativeness), and female speakers are cooperative and more likely to avoid conflict (female cooperation). However, these facts are performed in different ways and become complicated and even contradicted in conversational discourse.

Power and solidarity are mutually evocative, e.g.: a group of boys opposing another one entails affiliation within the team. For boys, power entails solidarity not only by opposition to another team but also by opposition to each other. For girls, supporting another girl entails excluding others.

2.8.6. Conclusion

There is a danger in linking linguistic forms with interactional intentions such as dominance. We must consider the context (in every sense, including at least textual, relational, and institutional constraints), the speakers'

conversational styles, and most crucially the interaction of their styles with each other.

2.9. THE SEGMENT-UNIT MODEL AND DISCOURSE STRATEGIES

At this point, it becomes necessary to determine the way in which these discourse strategies will be identified within the samples to be analyzed. The proposal of this research is to carry out this analysis by making reference to the results that the segment-unit model will yield after its application to the samples selected. According to this proposal, a cross-analysis of discourse strategies and Initiations, Reactions and Counter-reactions has established that the strategy of Indirectness can be correlated to Weak Initiation (I/W) and Inadequate Reaction (In/R) since these two verbal components, although they keep the flow of conversation, are regarded as indirect means to accomplish this goal. The strategy of Topic Raising can be associated to Strong Proactive Initiation (I/S-P) and Strong Retroactive Initiation (I/S-R) because these two verbal components directly introduce a new topic or subtopic. The strategy of Interruption can be traced in each of the verbal components of the model. The interruption generates a break in the development of the component. It is optional for the speaker to continue with the development of the component in his/her next verbal contribution in order to finish it up, or to start a new component. The first option of continuation requires the creation of new labels that the model will use to facilitate the identification of interruptions. These labels will be Continued Initiation (I/c), Reaction (R/c) or Counter-reaction (CR/c). However, these new labels will only be considered for the purposes of identifying the strategy of Interruption, because they represent an additional feature of the given component, that is, how it is realized, and not a central

feature in the context of this model. Thus an Adequate Reaction (A/R) could also be Continued (R/c).

Nevertheless, some discourse strategies have to be identified by means that are not available in the model itself. Those are the strategy of Silence and Volubility that can be determined by timing the length of the verbal contributions, and adversativeness that can be recognized by the search for discourse markers.

With this cross-analysis it is now possible to stick to the results obtained through the application of the model and, taking into account what Tannen (1993) describes as the elements involved in the relativity of linguistic strategies, interpret these results as instances of domination or solidarity.

This study will attempt the identification of the strategies of Indirectness, Topic raising and Interruption, following the results of the model and considering the context in order to determine if the strategy used resulted in domination or solidarity.

CHAPTER III : THE ANALYSIS

In the present chapter, three Samples from the Oprah Talk Show specified in Chapter 1 will be analyzed. The origins of the show refer back to the article published in 'Newsweek' magazine which has to do with story about suburban teenagers turning into prostitutes. The participants in this show are Oprah, the host and interviewer, and the interviewees, Sonya and her parents Connie and Jay, Jenn and her mother Carol, and Leah. These three girls share in common their experience as suburban teenagers who ended by different reasons as prostitutes. The writer of the article is also invited and participates as an interviewee. The show starts with a video taped presentation of the above mentioned article and the 'shock waves that it sent throughout middle America', then Oprah presents a video taped testimonial that introduces the experience of every girl's interview, together with additional video taped testimonials that give more details on these experiences. There are other videotaped testimonials with other girls' experiences, but who are not interviewed and only reinforce the topic of the show. There is one videotaped testimonial of a man who aids these teen-age prostitutes. All in all, these video taped testimonials give additional information by means of recreations, eye-witness informants, and an overview of the situation that is going to be talked about; or examples that relate to the subject that is being viewed at the moment. The effect to be achieved is the shocking impression the audience receives. However, the dramatic influence of these introductory testimonials is recognisable in that they determine greatly what topics and subtopics are tackled.

The situation (the talk show) in which these interviews take place can be categorized as a scripted show in which everything that is uttered has been previously sketched, in spite of the fact that the show is perceived as a spontaneous and everyday type of conversation, because the conversation itself has not been scripted word by word and it seems more spontaneous than any

other conversation held on the matter. Thus this talk show presented us with a suitable picture for the purposes of this research in terms of applying the segment-unit model and correlating it with discourse strategies regarding dominance.

3.1. SAMPLE 1[1]

1.- **Oprah:** so, in that moment, first of all, you've been running away periodically and you, and you said on the tape, you'd stay longer periods of time. **(I)**

2.- **Sonya:** yes. **(R)**

3.- **Oprah:** ok **(CR)**, and during that time your parents just had no idea where you were…**(I)**

4.- **Sonya:** hum, the first time they kind of had an idea, but they couldn't really, erm, they didn't really know for sure, if that's where I was, but other than that. No, they never really knew where I went …**(R)**

5.- **Oprah:** ok **(CR)**, and then you'd run away, and you'd go back home, for a time? **(I)**

6.- **Sonya:** erm, the police would come and they would find me and pick me up and bring me home…**(R)**

7.- **Oprah:** uh huh, **(CR)** and so when the pimp approached you, first of all, does the pimp say "I'm a pimp"? **(I)**

8.- **Sonya:** no, they never approach you in ways to let you know, and let you know who they really are. **(R)**

9.- **Oprah:** ok **(CR)**, what did he say when he approached you, this guy? **(I)**

10.- **Sonya:** when he'd first approached me, **(UR)** erm, I had actually borrowed his cell phone to call a friend to come pick me up, you know…**(R)**

11.- **Oprah:** just a guy on the street, you say, can I borrow your cell phone? **(I)**

---

[1] The verbal contributions (turns) have been numbered from 1 to n, so that the sequence in the dialogue is not interfered with. This applies also to Samples 2 and 3.

12.- **Sonya:** no. He offered me because I was having problems with the pay phone **(R)**

13.- **Oprah:** ok. **(CR)**

14.- **Sonya:** and erm, he had just overheard my conversation saying I needed a place to stay, and, all he said was do you wanna stay with me for a couple of nights?, and after a couple of days, that's when he approached and ask me if I wanted to do, to prostitute...**(R)**

15.- **Oprah:** ok, **(CR)** you're out on the street by yourself at that time you're twelve years old, this is just last year, so you're out on the street by yourself, where are you sleeping, how are you living, how are you eating?**(I)**

16.- **Sonya:** erm, find people, meet them, you know, mostly guys, older guys, and erm, just ask to stay a night, and they would let me **(R)**

17.- **Oprah:** for sex... or not? **(I)**

18.- **Sonya:** no, for nothing!. A lot of unexpected, a lot of things out of it, and that's why I left, but they mostly offered me places to stay. **(R)**

19.- **Oprah:** so, you know, you are shocking America right now, 'cause you are, you know, middle class, going to church, good grades, good student, all of that, and thirteen's started dating a boy who was sixteen, and felt that you were not given enough freedom, and because of that **(CR)**, that's why you started running away? **(I)**

20.- **Sonya:** hum, yeah, basically.**(R)**

21.- **Oprah:** ok, **(CR)** so tell me this, when the pimp, the guy who doesn't tell you that he is a pimp, but first approaches you, even at twelve years old, do you know, do a couple of bells go off that this could be very dangerous?. **(I)**

22.- **Sonya:** I wasn't really concerned about danger or not because I've always wanted to take risks. **(R)**

23.- **Oprah:** uh huh. **(CR)**

24.- **Sonya:** I love the adrenaline rush and just being there. **(CR)**

25.- **Oprah:** so, you weren't afraid. **(I)**

26.-   **Sonya:** No. **(R)**

27.-   **Oprah:** you weren't lonely. You weren't "I wish I could go home". **(I)**

28.-   **Sonya:** never. **(R)**

29.-   **Oprah:** never **(CR)**. Sonya took us back to the neighbourhood where less than a year ago she was selling her body for money, at twelve.

3.1.1. Analysis of Segment number 1

	Oprah	Sonya
Initiations	12	0
Reactions	0	12(+1 u/R)
Counter-reactions	10	1
Total	**22**	**13**

Chart 1: Totals of verbal components per participant in the segment.

3.1.2. Analysis of the Units of Segment number 1

1. Oprah:	**I**		9. Oprah:	**CR _ I**
2. Sonya:	**R**		10. Sonya:	**(UR) R**
3. Oprah:	**CR _ I**		11. Oprah:	**I**
4. Sonya:	**R**		12. Sonya:	**R/c**
5. Oprah:	**CR _ I**		13. Oprah:	**CR**
6. Sonya:	**R**		14. Sonya:	**R/c**
7. Oprah:	**CR _ I**		15. Oprah:	**CR _ I**
8. Sonya:	**R**		16. Sonya:	**R**

17. Oprah:	I
18. Sonya:	R
19. Oprah:	CR _ I
20. Sonya:	R
21. Oprah:	CR _ I
22. Sonya:	R
23.Oprah:	CR

24.Sonya:	CR
25. Oprah:	I
26. Sonya:	R
27. Oprah:	I
28. Sonya:	R
29. Oprah:	CR

Chart 2: verbal components in each verbal contribution along segment 1

In this segment, there are nine identifiable units, displayed with intervals of gray highlight. The first unit comprises turns 1, 2 and 3, the second, turns 3, 4 and 5, the third, turn 5, 6 and 7, the fourth, turns 7, 8 and 9, the fifth, turns 9 to 15, the sixth, units 15 to 19, the seventh, units 19 to 21, the eighth, turns 21 to 24, and the ninth, turns 25 to 29 that form this segment previously characterized. These interactional units will be now characterized in accordance to the different types of Initiations, of Reactions and of Counter-reactions.

First unit

1.- **Oprah:** so, in that moment, first of all, you've been running away periodically and you, and you said on the tape, you'd stay longer periods of time. **(I/S-R)**

2.- **Sonya:** yes. **(A/R)**

3.- **Oprah:** ok **(CR/I)**, and during that time your parents just had no idea where you were…**(I)**[2]

---

[2] The use of grey highlight in the quotation of the units is intended to mark the elements that, although inserted in the quoted turn, do not belong to the unit being described. This applies to the description of all the units in this research.

In this first unit of segment 1, the initiating step in (1) is strongly retroactive (I/S-R) as a result of the information presented in the video taped testimonial, that introduced the subject of Sonya's prostitution experience. This is reflected by the appearance of 'you said on the tape'. The next step (2) is an adequate Reaction (A/R) since it satisfies the interviewer's intention by means of a confirmation. The third step (3) is a Counter-reaction related to the Initiation (CR/I) as it makes reference only to the information provided in the Initiation. The Reaction is merely a confirmation of the Initiation that does not contribute with new information.

Second Unit

3.- **Oprah:** ok **(CR)**, and during that time your parents just had no idea where you were…**(I/S-R)**

4.- **Sonya:** hum, the first time they kind of had an idea, but they couldn't really, hum, they didn't really know for sure, if that's where I was, but other than that. No, they never really knew where I went …**(A/R)**

5.- **Oprah:** ok **(CR/R)**, and then you'd run away, and you'd go back home, for a time? **(I)**

This second unit initiates in (3) with a strong retroactiveness (I/S-R) as in the first unit. An example of this retroactiveness is the expression 'that time' that keeps referring back to the video taped testimonial. The Reaction (4) in this unit is adequate because it reinforces the preceding step and satisfies the interviewer's requirements of information. The Counter-reaction (5) is related to the Reaction (CR/R) in that it confirms the information provided in the Reaction.

Third Unit

5.- **Oprah:** ok **(CR)**, and then you'd run away, and you'd go back home, for a time? **(I/S-P)**

6.- **Sonya:** hum, the police would come and they would find me and pick me up and bring me home…**(A/R)**

7.- **Oprah:** uh huh, **(CR/R)** and so when the pimp approached you, first of all, does the pimp say "I'm a pimp"? **(I)**

The first element (5) in this unit is a strong proactive Initiation (I/S-P) because it tries to find out new information concerning Sonya's experience. Even though it is related to the previous Initiations, it clearly keeps the flow of the conversation forward rather than backwards, as in the other Initiations explained above. The second element (6) in this unit is an adequate Reaction (A/R) since it follows a I/S-P and complies with the host's request. The Counter-reaction (7) in this unit can be explained similarly as the Counter-reaction on unit two.

Fourth Unit

7.- **Oprah:** uh huh, **(CR)** and so when the pimp approached you, first of all, does the pimp say "I'm a pimp"? **(I/S-P)**

8.- **Sonya:** no, they never approach you in ways to let you know, and let you know who they really are. **(A/R)**

9.- **Oprah:** ok **(CR/R)**, what did he say when he approached you, this guy? **(I)**

This Initiation in (7) is strongly proactive due to the new information requested by Oprah. This Reaction in (8) is adequate because it directly answers the request for information expressed in the host's Initiation in (7). This

Counter-reaction in (9) is related to the Reaction (CR/R) in (8) since it confirms the information provided in the Reaction.

Fifth Unit

9.- **Oprah:** ok **(CR)**, what did he say when he approached you, this guy? **(I/S-R)**

10.- **Sonya:** when he'd first approached me, **(u/R)** hum, I had actually borrowed his cell phone to call a friend to come pick me up, you know…**(In/R)**

11.- **Oprah:** just a guy on the street, you say, can I borrow your cell phone? **(I/S-R)**

12.- **Sonya:** no. He offered me because I was having problems with the pay phone… **(R/c)**

13.- **Oprah:** ok. **(CR/R)**

14.- **Sonya:** …and hum, he had just overheard my conversation saying I needed a place to stay, and, all he said was do you wanna stay with me for a couple of nights?, and after a couple of days, that's when he approached and ask me if I wanted to do, to prostitute...**(A/R) (R/c)**

15.- **Oprah:** ok, **(CR/R)** you're out on the street by yourself at that time you're twelve years old, this is just last year, so you're out on the street by yourself, where are you sleeping, how are you living, how are you eating? **(I)**

The first step (9) in the fifth unit is a strongly retroactive Initiation because it contains elements that refer back to the previous Initiation in the fourth unit, as 'when he approached you, this guy?'. The next step (10) is an Unresolved Reaction (u/R) followed in the same utterance by an inadequate Reaction (In/R) because it does not fit the interviewer's expectation for information. The following step (11) is Oprah's Initiation that is strongly retroactive, presenting many elements related to Sonya's Reaction, as 'a guy' and 'borrow your cell

phone'. The following step (12 and 14) takes a different form because Sonya's Reaction is now adequate (A/R) and the host acknowledges it by interrupting Sonya's statement with a Counter-reaction (13). Oprah's Counter-reactions (13 and 15) are both related to the previous Sonya's Reaction (CR/R).

Sixth Unit

15.- **Oprah:** ok, **(CR)** you're out on the street by yourself at that time you're twelve years old, this is just last year, so you're out on the street by yourself, where are you sleeping, how are you living, how are you eating? **(I/S-R)**

16.- **Sonya:** hum, find people, meet them, you know, mostly guys, older guys, and hum, just ask to stay a night, and they would let me. **(A/R)**

17.- **Oprah:** for sex... or not? **(I/S-R)**

18.- **Sonya:** no, for nothing!. A lot of unexpected, a lot of things out of it, and that's why I left, but they mostly offered me places to stay. **(A/R)**

19.- **Oprah:** so you know you are shocking America right now 'cause you are, you know, middle class, going to church, good grades, good student, all of that, and thirteen's started dating a boy who was sixteen, and felt that you were not given enough freedom, and because of that **(CR/I-R)**, that's why you started running away? **(I)**

The first Initiation (15) in this sixth unit is strongly retroactive due to the fact that it focuses on retroactive elements, even repeating them, as in 'so you're out on the street by yourself', although the proactiveness is also strong. The following Reaction (16) is adequate (A/R) because it satisfies the host's question, and allows her to pose a new Initiation (17) that is clearly retroactive (I/S-R) because it cannot be understood without referring to the first Initiation by the host. The next step (18) is an adequate Reaction (A/R) that suits Oprah's

inquiry. Then, she Counter-reacts (19) in relation to both the Initiations and the Reactions (CR/I-R)

Seventh Unit

19.-   **Oprah:** so you know you are shocking America right now 'cause you are, you know, middle class, going to church, good grades, good student, all of that, and thirteen's started dating a boy who was sixteen, and felt that you were not given enough freedom, and because of that (CR), that's why you started running away? **(I/S-R)**

20.-   **Sonya:** hum, yeah, basically.**(A/R)**

21.-   **Oprah:** ok, **(CR/I)** so tell me this, when the pimp, the guy who doesn't tell you that he is a pimp, but first approaches you, even at twelve years old, do you know, do a couple of bells go off that this could be very dangerous?. (I)

This Initiation (19) in the seventh unit is strongly retroactive (I/S-R) in the sense that it would be unintelligible without referring to the anaphoric marker 'that's why', explained in the previous unit. The next Reactions (20) is adequate to the Initiation because it concisely satisfies the host's demand for information. This Counter-reaction (21) is related to the Initiation (CR/I), because it provides the information, and the Reactions does not.

Eighth Unit

21.-   **Oprah:** ok, (CR) so tell me this, when the pimp, the guy who doesn't tell you that he is a pimp, but first approaches you, even at twelve years old, do you know, do a couple of bells go off that this could be very dangerous?. **(I/S-R)**

22.-   **Sonya:** I wasn't really concerned about danger or not because I've always wanted to take risks. **(A/R)**

23.- **Oprah:** uh huh. **(CR/R)**

24.- **Sonya:** I love the adrenaline rush and just being there. **(CR/R)**

This initiating step (21) is strongly retroactive (I/S-R) because there is a focus on information already provided and from that point a question is formulated. The Reactions (22) is adequate (A/R) since it meets the host's request for information, and then the Counter-reaction (23) of the host is related to this Reaction, at the same time as the Counter-reaction (24) of Sonya.

Ninth Unit

25.- **Oprah:** so, you weren't afraid. **(I/S-P)**

26.- **Sonya:** no. **(A/R)**

27.- **Oprah:** you weren't lonely. You weren't "I wish I could go home". **(I/S-P)**

28.- **Sonya:** never. **(A/R)**

29.- **Oprah:** never **(CR/R)**. Sonya took us back to the neighbourhood where less than a year ago she was selling her body for money, at twelve.

Oprah's Initiation in (25) is strongly proactive (I/S-P) because it demands an immediate Reaction, and the following Reaction (26) is adequate (A/R) because it reinforces the preceding step providing a definite answer, and the flow continues towards a similar pattern in (27 and 28). The last Counter-reaction (29) confirms the previous Reaction and closes the segment. Now Oprah shifts the topic.

3.1.3. Types of Initiations in Segment 1

	Oprah	Sonya
Strong Proactive Initiations **(I/S-P)**	4	0
Strong Retroactive Initiations **(I/S-R)**	8	0
Weak Initiations **(I/W)**	0	0
Total	**12**	**0**

Chart 3: detail of Initiations in segment 1

3.1.4. Types of Reactions in Segment 1

	Oprah	Sonya
Adequate Reactions **(A/R)**	0	11
Inadequate Reactions **(In/R)**	0	1
Total	**0**	**12**

Chart 4: detail of Reactions in segment 1

3.1.5. Types of Counter-reactions in Segment 1

	Oprah	Sonya
Counter-reactions related to Initiation **(CR/I)**	2	0
Counter-reactions related to Reaction **(CR/R)**	7	1
Counter-reactions related to both Initiation and Reaction **(CR/I-R)**	1	0
Total	**10**	**1**

Chart 5: detail of Counter-reactions in segment 1

3.1.6. Analysis of the results

Graph of dominance according to the segment-unit model

	Initiations	Reactions	Counter-reactions
■ Oprah	12	0	10
■ Sonya	0	12	1
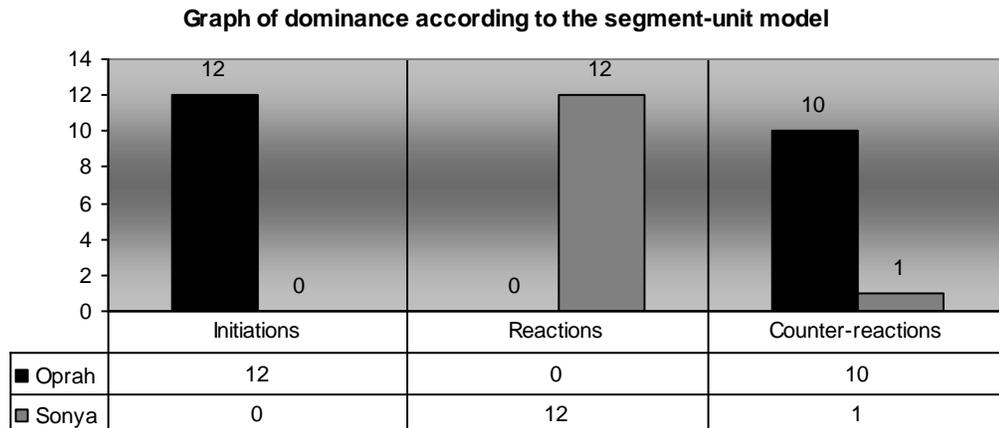
Graph 1: Dominance in Sample 1 (Initiations and Counter-reactions)

In this segment, it is possible to establish that, according to Chart 3 and Chart 5, there is a clear domination of the verbal interaction from the part of the host of the show, Oprah, who makes use of retroactiveness in her Initiations (eight out of twelve of her Initiations are strongly retroactive). In addition, Her Counter-reactions outnumber the interviewee's, and are also mainly related to the Reactions, which means that these are either evaluating or confirming the information of it. These Reactions are carried out only by Sonya, the interviewee who, though providing adequate Reactions to the Initiations from Oprah (eleven out of twelve), is unable to Counter-react whatsoever (just one Counter-reaction), which means that she is not making any conclusions or evaluations about the topic of the segment, that is her own experience on the streets as a suburban teen prostitute.

3.2. SAMPLE 2

This sample has been divided into two interactions for the purposes of the analysis. Oprah interviews Jenn, a girl who talks about her experience, and Carol, her mother. Oprah's questions are directed specifically to one of them at a time, and their verbal contributions never overlap.

Video

1). **Oprah:** that was from the documentary called *innocent tricks*. **(CR)** Jenn, I found it, uh, interesting that you said that you'd turn tricks and there would be car seats in the back for children so a lot of these were family guys, yeah? **(I)**

2). **Jenn:** yeah! **(R)**, I think that society now even at this day and age is at a point where it's still acceptable. It's not being talked about. So, well to do men or men who have families themselves think that it's ok and not something that we're talking about. It's not something society's opposing right up there. **(CR)**

3). **Oprah:** how did you get from where you were to out on the streets, prostituting yourself?, How did that happen? **(I)**

4). **Jenn:** I don't think that's a rational free will choice I suddenly made. I didn't wake up one day and go to my school career day and say, no, I don't want to be a nurse, I think I'm gonna be a prostitute. It just happens where you head down a path. You make some bad choices and it's like getting on a roller coaster that is out of control. **(R)** Before you know it you are entrenched in that lifestyle. **(CR)**

5). **Oprah:** how long were you in that lifestyle Jenn? **(I)**

6). **Jenn:** about six months. **(R)**

7). **Oprah:** six months. **(CR)**

8). **Jenn:** and I think that everyday I was out there I wanted out. I didn't want to be there and it's just help isn't a phone call away. No Richard Gere comes

and saves you. It's very much… you're in a lifestyle and you're entrenched and it took me that long to get out. **(CR)**

9). **Oprah:** why not call home? Is it like that guy said on the tape earlier? You're embarrassed, you're ashamed? **(I)**

10). **Jenn:** you're ashamed, you're embarrassed, ah, you know, you… at the same time you're stubborn too. You want to be independent, you want to get on your own, but in the end I had to call my mom, 'cause there's nobody else out there to help you, **(R)** for those kids who don't have families, unfortunately, they end up dying out there. **(CR)**

11). **Oprah:** Jenn's mother, Carol, says that…, this is the last thing you ever expected, the last thing. **(I)**

12). **Carol:** we never saw it coming. **(R)**

13). **Oprah:** you didn't see it coming. **(CR)**

14). **Carol:** no. We were planning for college; we were planning to buy her a car when she graduated. We thought, you know, her life was mapped out in front of her **(R)** and, and, uh, it just happened.**(CR)**

15). **Oprah:** what grade were you when this happened? **(I)**

16). **Jenn:** I was in grade ten. **(R)**

17). **Oprah:** the tenth grade. Uh, huh. **(CR)** You said a series of bad choices, beginning with what, leaving home, running away from home? **(I)**

18). **Jenn:** well, I guess originally I was involved in a lot of sports and I got injured, and that kind of got me into a different group, and then I started partying, and then my mom gave me an ultimatum kind of you go to school or you have to leave home and so I was kind of kicked out of my house, and then I moved in with some people I didn't know very well, **(R)** which isn't the best choice…

19). (**Oprah:** right.) **(CR)**

20). **Jenn: …**and it kind of escalated from there. **(CR)**

21). **Oprah:** you told the producers that you take the blame for this. **(I)**

22). **Carol:** well, I do. Because I did tell her that she had to leave home, um, for me everybody's got a line you can't cross, and for me, um, it was you had to go to school. I mean, education is hugely important and when she stopped going to school, that was the line that I couldn't back from anymore, and so I said to her either you go to school or you can't live at home. My intention was that she would say, okay, I'm gonna go back to school, which is not what she did, she walked right passed me and, and jumped off the cliff. **(R)** And it was a huge mistake on my part. **(CR)**

23). **Oprah:** what would you do differently now? **(I)**

24). **Carol:** I would never, ever, give that ultimatum at this point, you know, kids are supposed to be at home, that's where they belong, hum, it's not something that you question. It's not something that you use as a threat to hang over their heads. **(R)** Our job is to protect them and to keep them safe and you can't do that if they're not living at home. **(CR)**

25). **Oprah:** yet you have rules in your house that you want to be followed. Every parent watching has rules in their house, and I think for a lot of parents who are nodding their heads here and those of you at home, I can't see you nodding, but they're saying, you know, that would be my bottom line, too. **(I)** If you're gonna live in this house, you're gonna go to school. **(R)**

26). **Carol:** then you have to deal with the consequences of what happens when they don't live in the house and sometimes that means that your child may die. **(CR)**

27). **Oprah:** Next, a nineteen year old reveals how she lured middle-class girls into prostitution; we'll be right back. **(I)**

3.2.1. Analysis of Segment number 2

	Oprah	Jenn	Carol
Initiations	10	0	0
Reactions	0	6	5
Counter-reactions	4	5	4
Total	**13**	**11**	**9**

Chart 6: Totals of verbal components per participant in the segment.

	Oprah	Jenn
Initiations	6	0
Reactions	0	6
Counter-reactions	3	5
Total	**9**	**11**

Chart 7: detail of verbal components of interaction 1

	Oprah	Carol
Initiations	4	0
Reactions	0	5
Counter-reactions	1	4
Total	**5**	**9**

Chart 8: detail of verbal components of interaction 2

3.2.2. Analysis of the Units of Segment number 2

1) Oprah:	**I**		16). Jenn:	**R**
2). Jenn:	**R _ CR**		17). Oprah:	**R _ CR _ I**
3). Oprah:	**I**		18). Jenn:	**R _ CR/c**
4). Jenn:	**R _ CR**		19). Oprah:	**CR**
5). Oprah:	**I**		20). Jenn:	**CR/c**
6). Jenn:	**R**		21). Oprah:	**I**
7). Oprah:	**CR**		22). Carol:	**R _ CR**
8). Jenn:	**CR**		23). Oprah:	**I**
9). Oprah:	**I**		24). Carol:	**R _ CR**
10). Jenn:	**R _ CR**		25). Oprah:	**I _ R**
11). Oprah:	**I**		26). Carol:	**R _ CR**
12). Carol:	**R**			
13). Oprah:	**CR**			
14). Carol:	**R _ CR**			
15). Oprah:	**I**			

Chart 9: verbal components in each verbal contribution along segment 2

In this segment there are ten identifiable units that form this segment, displayed with intervals of gray highlight. The first unit comprises turns 1 and 2, the second, 3 and 4, the third, 5 to 8, the fourth, 9 and 10, the fifth, 11 to 14, the sixth, 15 to 17, the seventh, 17 to 20, the eighth, 21 and 22, the ninth, 23 and 24, and the tenth, 25 and 26. These interactional units will be now characterized in accordance to the different types of Initiations, of Reactions and of Counter-reactions.

First Unit

1). **Oprah:** that was from the documentary called *innocent tricks.* **(CR)** Jenn, I found it, uh, interesting that you said that you'd turn tricks and there would be car seats in the back for children so a lot of these were family guys, yeah?. **(I/S-R)**

2). **Jenn:** yeah, **(A/R)** I think that society now even at this day and age is at a point where it's still acceptable. It's not being talked about. So, well to do men or men who have families themselves think that it's ok and not something that we're talking about. It's not something society's opposing right up there. **(CR/I)**

This first unit presents a strongly retroactive Initiation (I/S-R) in (1) as the first verbal component of the triad. This is so due to the strong reference to the video taped testimonial that introduced Jenn's experience on the streets as a teen prostitute. In (2) there is an adequate Reaction (A/R) to Oprah's question, because it fully accounts for her request for confirmation. Then, in (2) there is a Counter-reaction only related to the Initiation (CR/I) because it evaluates this information that comes mainly from her own video taped testimonial.

Second Unit

3). **Oprah:** how did you get from where you were to out on the streets, prostituting yourself?, How did that happen? **(I/S-P)**

4). **Jenn:** I don't think that's a rational free will choice I suddenly made. I didn't wake up one day and go to my school career day and say, no, I don't want to be a nurse, I think I'm gonna be a prostitute. It just happens where you head down a path. You make some bad choices and it's like getting on a roller

coaster that is out of control. **(A/R)** Before you know it you are entrenched in that lifestyle. **(CR/R)**

This second unit initiates with a strong proactiveness (I/S-P) in (3) because it is a direct question demanding an answer. In (4) the Reaction is adequate (A/R) since it follows the previous direct question and keeps the flow of the conversation towards a Counter-reaction related to the Reaction (CR/-R) performed by the same speaker in (4).

Third Unit

5). **Oprah:** how long were you in that lifestyle Jenn? **(I/S-P)**

6). **Jenn:** about six months. **(A/R)**

7). **Oprah:** six months. **(CR/R)**

8). **Jenn:** and I think that everyday I was out there I wanted out. I didn't want to be there and it's just help isn't a phone call away. No Richard Gere comes and saves you. It's very much…, you're in a lifestyle and you're entrenched and it took me that long to get out. **(CR/R)**

This third unit starts with a strong proactive Initiation (I/S-P) in (5) since it is a direct question with only few past oriented elements ('that lifestyle'). The Reaction in (6) is adequate (A/R) since it is a direct answer that reinforces the preceding verbal component. In (7) there is a Counter-reaction that confirms the previous Reaction (CR/R). Then, in (8) there is a Counter-reaction that evaluates the Reaction (CR/R) in (6).

Fourth Unit

9). **Oprah:** why not call home? Is it like that guy said on the tape earlier? You're embarrassed, you're ashamed? **(I/S-R)**

10). **Jenn:** you're ashamed, you're embarrassed, uh, you know, you… at the same time you're stubborn too. You want to be independent, you want to get on your own, but in the end I had to call my mom, 'cause there's nobody else out there to help you, **(A/R)** for those kids who don't have families, unfortunately, they end up dying out there. **(CR/R)**

This fourth unit initiates strongly retroactive (I/S-R) in (9) due to the predominance of elements referring to the video taped testimonial ('Is it like that guy said on the tape earlier? You're embarrassed, you're ashamed?'). The following step is an adequate Reaction (A/R) in (10) because it accounts for the previous request for information. The third step in this triad is a Counter-reaction related to the Reaction (CR/R) in (10) that confirms it by means of a comparison.

Fifth Unit

11). **Oprah:** Jenn's mother, Carol, says that… this is the last thing you ever expected, the last thing. **(I/S-R)**

12). **Carol:** we never saw it coming. **(A/R)**

13). **Oprah:** you didn't see it coming. **(CR/I-R)**

14). **Carol:** no. We were planning for college; we were planning to buy her a car when she graduated. We thought, you know, her life was mapped out in front of her **(A/R)** and, and, uh, it just happened.**(CR/R)**

This fifth unit begins in (11) with a strong retroactive Initiation (I/S-R) that is related to the video taped testimonial. The following Reaction in (12) is adequate (A/R) due to the reinforcement of the preceding Initiation. Next, in (13) there is a Counter-reaction related to both Initiation and Reaction (CR/I-R) that evaluates the whole situation taking 'it' from (11) and 'didn't see [it] coming' from (12). In (14) there is an adequate Reaction (A/R) that extends over (12), and a Counter-

reaction directly related to the Reaction (CR/R) in (14), and indirectly to the one in (12).

Sixth Unit

15). **Oprah:** what grade were you when this happened? **(I/S-P)**

16). **Jenn:** I was in grade ten. **(A/R)**

17). **Oprah:** the tenth grade. Uh, huh. **(CR/I-R)** You said a series of bad choices, beginning with what, leaving home, running away from home? **(I)**

This sixth unit starts in (15) with a strongly proactive Initiation (I/S-P) because it demands an immediate Reaction, that comes right after in (16) with an adequate Reaction (A/R) that keeps the flow of the conversation towards the intended end by the host of the show, who Counter-reacts in (17) in relation to both Initiation and Reaction (CR/I-R) evaluating the elements involved in this unit.

Seventh Unit

17). **Oprah:** the tenth grade. Uh, huh. **(CR)** You said a series of bad choices, beginning with what, leaving home, running away from home? **(I/S-P)**

18). **Jenn:** well, I guess originally I was involved in a lot of sports and I got injured, and that kind of got me into a different group, and then I started partying, and then my mom gave me an ultimatum kind of you go to school or you have to leave home and so I was kind of kicked out of my house, and then I moved in with some people I didn't know very well, **(A/R)** which isn't the best choice… **(CR/c)**

19). **Oprah:** right. **(CR/R)**

20). **Jenn:** …and it kind of escalated from there. **(CR/R) (CR/c)**

This seventh unit starts in (17) with a strong proactive Initiation (I/S-P) that enquiries for new information. The Reaction in (18) is adequate (A/R) because it backs up the Initiation and expands it in terms of additional information. In (19), there is a Counter-reaction that interrupts (18) but is still related to that Reaction (CR/R) because it is confirmed by (19) and allows a Counter-reaction related to the Reaction (CR/R) in (18), and that evaluates it ('which isn't the best choice…' '…and it kind of escalated from there.')

Eighth unit

21). **Oprah:** you told the producers that you take the blame for this. **(I/S-R)**

22). **Carol:** well, I do. Because I did tell her that she had to leave home, um, for me everybody's got a line you can't cross, and for me, um, it was you had to go to school. I mean, education is hugely important and when she stopped going to school, that was the line that I couldn't back from anymore, and so I said to her either you go to school or you can't live at home. My intention was that she would say, okay, I'm gonna go back to school, which is not what she did, she walked right passed me and, and jumped off the cliff. **(A/R)** And it was a huge mistake on my part. **(CR/R)**

This eighth unit starts in (21) with a strong retroactive Initiation because it refers back to the video taped testimonial ('that you take the blame for this.') and adds a new source of information, never mentioned before ('you told *the producers*'). In (22) there is an adequate Reaction (A/R) that makes clearer the request made in the Initiation in (21), and that is followed by a Counter-reaction related to both Initiation and Reaction (CR/R) since it confirms what was already said in the Reaction in (22).

23). **Oprah:** what would you do differently now? **(I/S-P)**

24). **Carol:** I would never, ever, give that ultimatum at this point, you know, kids are supposed to be at home, that's where they belong, hum, it's not something that you question. It's not something that you use as a threat to hang over their heads. **(A/R)** Our job is to protect them and to keep them safe and you can't do that if they're not living at home. **(CR/R)**

This ninth unit begins in (23) with a strong proactive Initiation (I/S-P) that only contains 'now' as a retroactive element, and that is a direct question. The Reaction in (24) to this Initiation is adequate (A/R) since it directly answers and reinforces this Initiation. Moreover, the next step, a Counter-reaction in (24) related to the Reaction as that confirms it by saying 'Our job is to protect them' and 'you can't do that if they're not living at home'.

Tenth Unit

25). **Oprah:** yet you have rules in your house that you want to be followed. Every parent watching has rules in their house, and I think for a lot of parents who are nodding their heads here and those of you at home, I can't see you nodding, but they're saying, you know, that would be my bottom line, too. If you're gonna live in this house, you're gonna go to school. **(I/S-R)**

26). **Carol:** then you have to deal with the consequences of what happens when they don't live in the house **(A/R)** and sometimes that means that your child may die. **(CR/R)**

27). **Oprah:** Next, a nineteen year old reveals how she lured middle-class girls into prostitution; we'll be right back. **(I)**

The tenth unit starts in (25) with a strongly retroactive Initiation (I/S-R) since it refers back even to the two previous units, as in 'you have rules in your house that you want to be followed', 'that would be my bottom line', and 'If you're gonna live in this house, you're gonna go to school'. Then, in (26) there is an adequate Reaction (A/R) that explains what the Initiation requested to know, and it is followed by a Counter-reaction related to the Reaction (CR/R) in (26) that evaluates this Reaction and closes this unit.

3.2.3. Types of Initiations in Segment 2 comprising The First, Second, Third, Fourth, Sixth and Seventh Units

	Oprah	Jenn
Strong Proactive Initiations **(I/S-P)**	4	0
Strong Retroactive Initiations **(I/S-R)**	2	0
Weak Initiations **(I/W)**	0	0
Total	**6**	**0**

Chart 10: detail of Initiations of interaction 1 of segment 2

3.2.4. Types of Initiations in Segment 2 comprising The Fifth, Eighth, Ninth and Tenth Units.

	Oprah	Carol
Strong Proactive Initiations **(I/S-P)**	1	0
Strong Retroactive Initiations **(I/S-R)**	3	0
Weak Initiations **(I/W)**	0	0
Total	**4**	**0**

Chart 11: detail of Initiations of interaction 2 of segment 2

3.2.5. Types of Reactions in Segment 2 comprising The First, Second, Third, Fourth, Sixth and Seventh Units.

	Oprah	Jenn
Adequate Reactions **(A/R)**	0	6
Inadequate Reactions **(In/R)**	0	0
Total	**0**	**6**

Chart 12: detail of Reactions in interaction 1 of segment 2

3.2.6. Types of Reactions in Segment 2 comprising The Fifth, Eighth, Ninth and Tenth Units.

	Oprah	Carol
Adequate Reactions **(A/R)**	0	5
Inadequate Reactions **(In/R)**	0	0
Total	**0**	**5**

Chart 13: detail of Reactions in interaction 2 of segment 2

3.2.7. Types of Counter-reactions in Segment 2 comprising The First, Second, Third, Fourth, Sixth and Seventh Units

	Oprah	Jenn
Counter-reactions related to Initiation **(CR/I)**	0	1
Counter-reactions related to Reaction **(CR/R)**	2	4
Counter-reactions related to both Initiation and Reaction **(CR/I-R)**	1	0
Total	**3**	**5**

Chart 14: detail of Counter-reactions in interaction 1 of segment 2

3.2.8. Types of Counter-reactions in Segment 2 comprising The Fifth, Eighth, Ninth and Tenth Units.

	Oprah	Carol
Counter-reactions related to Initiation **(CR/I)**	0	0
Counter-reactions related to Reaction **(CR/R)**	0	4
Counter-reactions related to both Initiation and Reaction **(CR/I-R)**	1	0
Total	**1**	**4**

Chart 15: detail of Counter-reactions in interaction 2 of segment 2

3.2.9. Analysis of the results

Graph of dominance according to the segment-unit model

	Initiations	Reactions	Counter-reactions
■ Oprah	10	0	4
■ Jenn	0	6	5
■ Carol	0	5	4
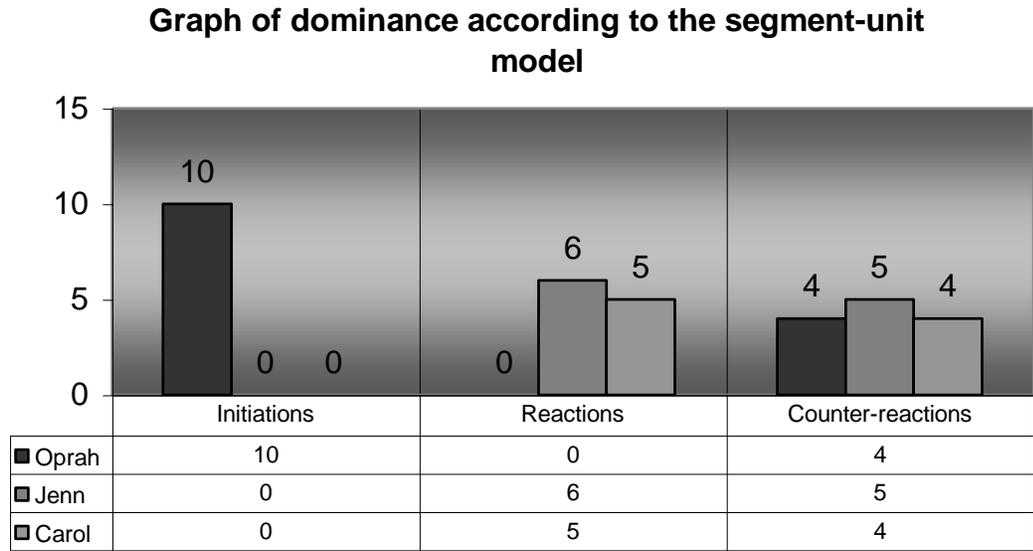
Graph 2: Dominance in sample 2 (Initiations and Counter-reactions)

Graph of dominance for interaction 1 of segement 2 (Oprah-Jenn)

	Initiations	Reactions	Counter-reactions
■ Oprah	6	0	3
■ Jenn	0	6	5
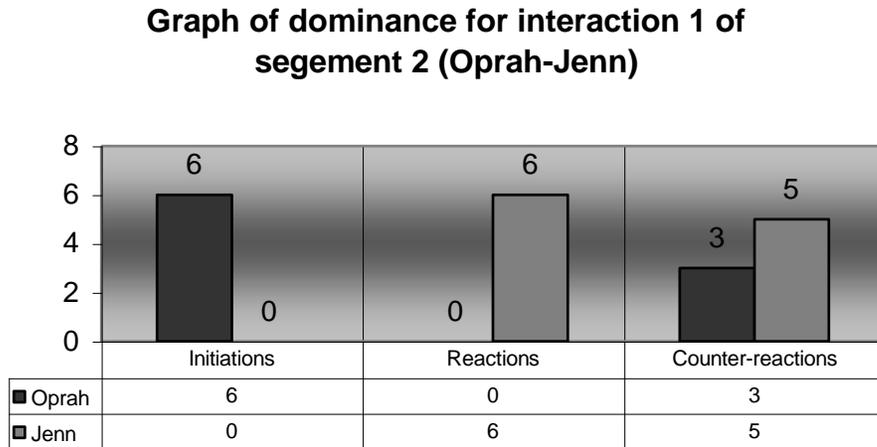
Graph 3: Dominance in Interaction1 of Sample 2 (Initiations and Counter-reactions)

**Graph of dominance for interaction 2 of
segment 2 (Oprah-Carol)**

	Initiations	Reactions	Counter-reactions
■ Oprah	4	0	1
☐ Carol	0	5	4
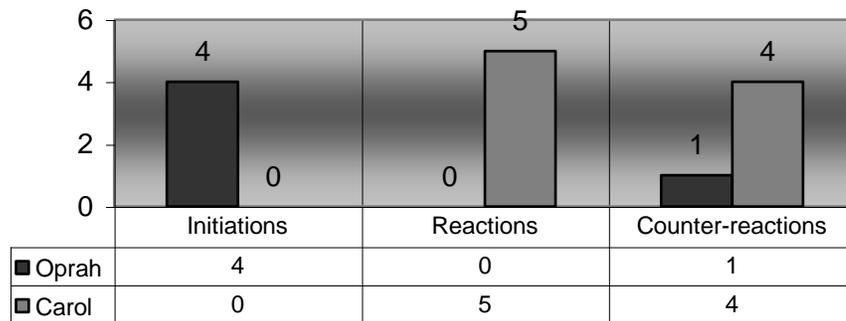
Graph 4: Dominance in Interaction 2 of Sample2 (Initiations and Counter-reactions)

Segment 2 is particularly interesting. As in segment 1 Oprah, the host of the show, is the one who initiates in both interactions. Graph 1 shows that there are 10 Initiation in total, 5 strongly proactive and 5 strongly retroactive (charts 5 and 6). Reactions are exclusively performed by the interviewees, with a total of 11, all of them adequate (charts 7 and 8). However, what is interesting is that the host doesn't contribute with the majority of the Counter-reactions, in fact, she is even outnumbered by Jenn and equalled by Carol, both having Counter-reactions related to their own Reactions. Particularly interesting is interaction 2 (Oprah-Carol, graph 4) in which Oprah only Counter-reacts once, and Carol Counter-reacts four times.

3.3. SAMPLE 3

Oprah: I know it's really easy to watch this and judge all these girls, but you never know until you walk into somebody else's shoes, you know, I'm sitting here feeling for you because, as a fourteen-year-old, I ran away from home and, you know, fortunately didn't end up in prostitution, but I know what is like being out there on the streets and being afraid to call home and, um, it took a lot of

courage for you to be here today, to tell this story, to make a lot of other parents aware, who think it could not happen to them. So thank you for doing that. It's gotta be rally hard. I empathize with that.

Nineteen-year-old Leah started as a prostitute **(I)** but she realized that she could make even more money as a recruiter **(R)**, so she started her own escort service. **(CR)**

Video Taped Testimonial (introducing the next topic)

1). **Oprah:** how many girls did you recruit? **(I)**

2). **Leah:** over 10 **(R)**

3). **Oprah:** over 10 **(CR)**

4). **Leah:** over 10 girls **(CR)**

5). **Oprah:** and you said that you would feel or fill the hole in these girls' lives. What did you mean by that? **(I)**

6). **Leah:** well, when you talk to them you'd kind of just try to see what it is that they're going through at that particular point of their lives, if they want to belong to something, if they want a friend or... a lot of times girls went out to me because I was strong. I was just as weak as them but I had the ability to come across as though I was strong **(R)** so they were drawn to me. **(CR)**

7). **Oprah:** so **(CR)** were you looking for a kind of vulnerability or would you look for somebody who looks **(UI)**... what were you looking for when you were recruiting? **(I)**

8). **Leah:** well, looks came first, as I said preferably Caucasian. Blond hair because they made a lot of money or Asian, hum, but then again anybody, I mean anybody that could make money and then, you… then from there you'd talk to them and you'd try to see if they're having problems at home or if they wanna be more independent or if they wanna hang out, if they'd like to get high... **(R)** it just really depends on their mentality. **(CR)**

9). **Oprah:** as your watching that taped piece about yourself I saw your eyes water up And so you obviously now feel some remorse for what you did. **(I)**

10). **Leah:** definitely, simply because I was doing it too so I know how it felt, and I... I truly regret the fact that I… that I took part in recruiting any girls because I know what it is like, I know what the recovery from it it's like. **(R)** So it's just… it's upsetting to hear myself talking about it, because I always consider myself such a compassionate person. **(CR)**

11). **Oprah:** and you would make the girls sign contracts and the girls took those contracts for real. **(I)**

12). **Leah:** Right. **(R)**

13). **Oprah:** and what was the youngest girl you recruited? What age were you looking for? **(I)**

14). **Leah:** well, I'd say 14. They were twins, so they were fourteen. They were the youngest, and we made them to sign contracts to kind of help... well, the contract would say that they wouldn't have sex, so it would kind of give them comfort, maybe made them think they'd be doing something different than they actually… **(R)**

15). **Oprah:** would end up doing. **(R)**

16). **Leah:** yeah. **(CR)**

17). **Oprah:** when we come back, the woman who broke the alarming story about suburban teenagers turning into prostitutes. We'll meet her.

3.3.1. Analysis of Segment number 3

	Oprah	Leah
Initiations	6 (+ 1 u/I)	0
Reactions	1	6
Counter-reactions	2	5
Total	**9**	**11**

Chart 16: Totals of verbal components per participant in the segment.

3.3.2. Analysis of the Units of Segment number 3

Oprah:	**I**
1). Leah:	**R**
2). Oprah:	**CR**
3). Leah:	**CR**
4). Oprah:	**I**
5). Leah:	**R _ CR**
6). Oprah:	**CR _ u/I _ I**
7). Leah:	**R _ CR**
8). Oprah:	**I**

9). Leah:	**R _ CR**
10). Oprah:	**I**
11). Leah:	**R**
12). Oprah:	**I**
13). Leah:	**R _ CR**
14). Oprah:	**CR**
15). Leah:	**R**

Chart 17: verbal components in each verbal contribution along segment 3

In this segment there are five identifiable units that form this segment. The first unit comprises turns 1 to 4, the second, turns 5 to 7, the third, turns 7

and 8, the fourth, 9 and 10, and the fifth, turns 11 to 16. These interactional units will be now characterized in accordance to the different types of Initiations, of Reactions and of Counter-reactions.

First Unit

1). **Oprah:** how many girls did you recruit? **(I/S-R)**
2). **Leah:** over 10 **(A/R)**
3). **Oprah:** over 10 **(CR/R)**
4). **Leah:** over 10 girls **(CR/I-R)**

The Initiation (1) is strongly retroactive (I/S-R) because it refers to the information presented in the video taped testimonial. The Reaction made by Leah in (2) is adequate (A/R) because she gives the information required, reinforcing the preceding Initiation. Oprah, in (3), reacts using a Counter-reaction related to Reaction (CR/R) mainly establishing a confirmation of (2). Leah, in (4), uses a Counter-reaction based in the Initiation and also in the Reaction (CR/I-R) because it confirms the information given in Reaction in (2) and also provides the information requested in the Initiation (1).

Second Unit

5). **Oprah:** and you said that you would feel or fill the hole in these girls' lives. What did you mean by that? **(I/S-R)**
6). **Leah:** well, when you talk to them you'd kind of just try to see what it is that they're going through at that particular point of their lives, if they want to belong to something, if they want a friend or... a lot of times girls went out to me because I was strong. I was just as weak as them but I had the ability to come across as though I was strong **(A/R)** so they were drawn to me. **(CR/R)**

7). **Oprah:** so **(CR/R)** were you looking for a kind of vulnerability or would you look for somebody who looks **(UI)**... what were you looking for when you were recruiting? **(I)**

The Initiation in (5) is strongly retroactive because of the use of 'you said' and 'what did you mean by that', that make reference to the video taped testimonial about her experience as a pimp. The Reaction in (6) is adequate (A/R) because it gives the information required, reinforcing the preceding Initiation. The Counter-reaction made by Leah in (6) is related to her own Reaction (CR/R) because it reinforces the information presented in it. Oprah, in (7), Counter-reacts confirming the Leah's Reaction in (6).

Third Unit

7). **Oprah:** so **(CR)** were you looking for a kind of vulnerability or would you look for somebody who looks **(UI)**... what were you looking for when you were recruiting? **(I/S-R)**

8). **Leah:** well, looks came first, as I said preferably Caucasian. Blond hair because they made a lot of money or Asian, hum, but then again anybody, I mean anybody that could make money and then, you… then from there you'd talk to them and you'd try to see if they're having problems at home or if they wanna be more independent or if they wanna hang out, if they'd like to get high... **(A/R)** it just really depends on their mentality. **(CR/I-R)**

The Initiations in (7) are one unresolved (UI), and the other strongly retroactive, first because of the use of 'were you looking for' that refers to the Reaction in (6) because the word 'vulnerability' is used to refer to the desires of the girls who were looked for Leah. The second part of the question refers to the word 'recruiting' and searches for more information about the recruiting process.

The Reaction in (8) is adequate (A/R) since it gives the information required. The Counter-reaction in (8) is related to the Reaction because evaluates the information given in the Reaction but also gives information required in the Initiation (CR/I-R).

Fourth Unit

9). **Oprah:** as your watching that taped piece about yourself I saw your eyes water up And so you obviously now feel some remorse for what you did. **(I/S-R)**

10). **Leah:** definitely, simply because I was doing it too so I know how it felt, and I... I truly regret the fact that I… that I took part in recruiting any girls because I know what it is like, I know what the recovery from it it's like. **(A/R)** So it's just… it's upsetting to hear myself talking about it, because I always consider myself such a compassionate person. **(CR/R)**

The Initiation in (9) is strongly retroactive because it refers again to Leah's experience presented in the video taped testimonial. The Reaction in (10) is adequate (A/R) because it directly answers the Initiation and reinforces it. The Counter-reaction in (10) is related to the Reaction (CR/R) because it evaluates Leah's previous Reaction.

Fifth Unit

11). **Oprah:** and you would make the girls sign contracts and the girls took those contracts for real. **(I/S-R)**

12). **Leah:** Right. **(A/R)**

13). **Oprah:** and what was the youngest girl you recruited? What age were you looking for? **(I/S-P)**

14). **Leah:** well, I'd say 14. They were twins, so they were fourteen. They were the youngest, and we made them to sign contracts to kind of help... well, the contract would say that they wouldn't have sex, so it would kind of give them comfort, maybe made them think they'd be doing something different than they actually… **(A/R)**

15). **Oprah:** would end up doing. **(A/R)**

16). **Leah:** yeah. **(CR/R)**

The Initiation in (11) is strongly retroactive (I/S-R), the word 'you would make the girls sign contracts' are linked to the video taped testimonial. The Reaction in (12) is adequate (A/R) because reinforces the preceding Initiation. Oprah, in (13), initiates with a strong proactive Initiation (I/S-P) because it focuses on the new information to be requested ('what was the youngest [girl] you recruited', 'What age were you looking for?'. The Reaction in (14) is adequate (A/R) because it presents the information required in the Initiation, reinforcing it. Oprah reacts in (15) with an adequate Reaction (A/R) interrupting and continuing the information presented in (14). Leah Counter-reacts (CR/R) giving a positive evaluation to Oprah's Reaction in (16).

3.3.3. Types of Initiations in Segment 3

	Oprah	Leah
Strong Proactive Initiations **(I/S-P)**	1	0
Strong Retroactive Initiations **(I/S-R)**	5	0
Weak Initiations **(I/W)**	0	0
Total	**6**	**0**

Chart 18: detail of Initiations in segment 3

3.3.4. Types of Reactions in Segment 3

	Oprah	Leah
Adequate Reactions **(A/R)**	1	6
Inadequate Reactions **(In/R)**	0	0
Total	**1**	**6**

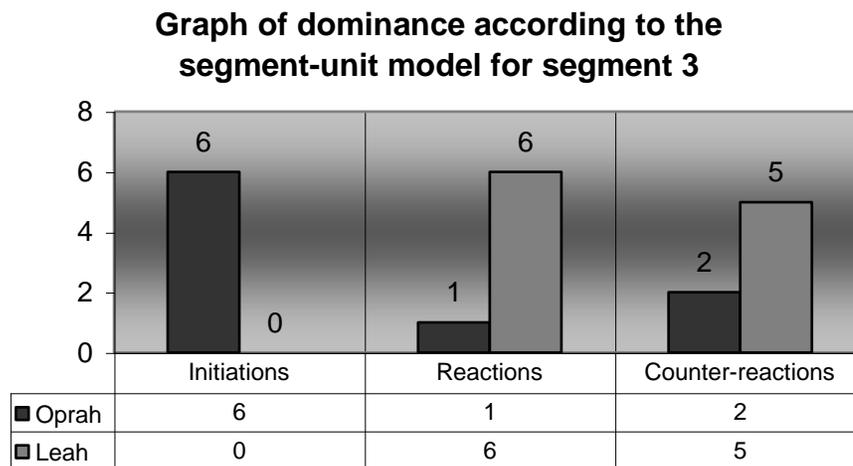Chart 19: detail of Reactions in segment 3

3.3.5. Types of Counter-reactions in Segment 3

	Oprah	Leah
Counter-reactions related to Initiation **(CR/I)**	2	0
Counter-reactions related to Reaction **(CR/R)**	0	3
Counter-reactions related to both Initiation and Reaction **(CR/I-R)**	0	2
Total	**2**	**5**

Chart 20: detail of Counter-reactions in segment 3

3.3.6. Analysis of the results

Graph of dominance according to the segment-unit model for segment 3

	Initiations	Reactions	Counter-reactions
■ Oprah	6	1	2
■ Leah	0	6	5

Graph 5: Dominance in Sample 3 (Initiations and Counter-reactions)

This segment presents a similar picture to segment two, in terms that Initiations are only uttered by Oprah and Reactions only by Leah, but Counter-reactions are mainly expressed in Leah's verbal contributions (see Graph 1).

3.4. DISCOURSE STRATEGIES AND THE SEGMENT-UNIT MODEL

As explained in section 2.8., the identification of some discourse strategies will be determined by a cross-analysis with the segment-unit model. The characterization of the context in which these strategies are used has been described in section 1.1. The strategies to be determined are:

1. Indirectness: This strategy is used in the fifth unit of segment 1, in which there is an Inadequate Reaction (R/In) from Sonya. This type of Reaction shows defensiveness because the interviewee tries to start her Reaction with information that is not relevant to the interviewer's Initiation. Thus the

interviewer is forced to reframe the Initiation making use of strongly retroactive elements, and thus puts Sonya into track again.

2. Topic raising: In all the three segments analyzed, the interviewer is the only one who raises topics (see charts 3, 10-11 and 18, in which there are 28 Initiations from Oprah and 0 for all of the interviewees). Moreover, in sample 1 Oprah also closes most of the units (see chart 5). This, together with the consideration of the show's context reinforces the idea of domination that Oprah exerts over her interviewees.

3. Interruption: The context of this talk show allows more an overlapping than an interruption, due to the level of preparation of the show. However, there are isolated cases in which Oprah interrupts her interviewees. The fifth unit in sample 1 presents an interruption in turn 13, splitting Sonya's Reaction between turns 12 and 14. The seventh unit in sample 2 presents an interruption in turn 19, dividing Jenn's Counter-reaction between turns 18 and 20. Finally, the fifth unit in sample 3 presents an interruption made by Oprah in turn 15, which helps to conclude Leah's Reaction. However, Leah does not continue her Reaction but she confirms Oprah's contribution made in the interruption. These instances of interruption are accepted by the interviewees, and they exemplify the empowered position that the host of the show has on the show itself and on the guests and the audience.

CHAPTER 4 : CONCLUSIONS

After the presentation of the framework and its application to the samples chosen, it is possible to state some comments on the evaluation of the method selected for the analysis. A study of the results yielded by this application and by the analysis of discourse strategies will be tackled in this chapter, together with some words of further studies that may be carried out in the same or in related fields.

4.1. METHOD EVALUATION

This research made use of the methodology proposed tentatively in Sharim and Muñoz (2000-2001) for the application of the segment-unit model. This methodology was the first and main tool for the analysis of the samples, and served as a platform for the cross-analysis of the method with discourse strategies proposed by Tannen (1993).

The segment-unit model accounts for relevant aspects of the structural organization of the sample conversations. The application of this model presented us with some difficulties in determining the steps (verbal components) of Initiation, Reaction and Counter-reaction. These steps were regarded as being recognizable by the criteria of position, purpose and meaning (Sharim and Muñoz 2000-2001). Firstly, Initiations and Reactions did not present significant problems since their linguistic forms and position were relatively easy to identify. However, Counter-reactions took varied linguistic forms, for example: *uh huh*, *ok*, *so*, etcetera, which made them hard to take into account when analyzing the meaning of Counter-reaction. We decided to identify them, in the context of the samples selected, as evaluations, comments or confirmations of what was

previously said in the Initiation or Reaction or in both of them within the unit. Despite the problems in identifying Counter-reactions, it was interesting to notice that these were noticeably important, since they helped to determine dominance within the samples selected. In sample 1 (see graph 1), a clear difference in the counter-reactions by Oprah (10 CR) is presented. This is contrary to the ones made by Sonya (1 CR). This is still regular in samples 2 and 3 (see graphs 2 and 5), where the interviewer never discontinues commenting, confirming or evaluating what had been previously said.

In the categorization of the three verbal components (see section 2.4.), Initiations presented also some difficulties as to determining whether they were strongly proactive or strongly retroactive. Initiations always have retroactive and proactive elements; so, determining which was predominant was a matter of constant debate among the research team. However, the solution was at hand because the defined categories had been characterized as prototypical in nature, and allowed the combination of features, being some of them more relevant than the others. This fact, together with the context of the samples, guided our appreciations of the predominant feature in each Initiation. Reactions, on the contrary, were clearer to determine. Nevertheless, it is possible that this clarity regarding the categorization of Reactions was supplied by the context of the samples analyzed, which was rigorously scripted. Thus interviewees' answers had to be appropriate to the questions made by the interviewer. This becomes explicit, as a contrast, in the only example of an Inadequate Reaction in sample 1, fifth unit, turn 10 (pages 41-42). This Inadequate Reaction also exemplifies the strategy of indirectness (see section 3.4.). These two facts forced the interviewer to reformulate the Initiation because the answer did not fulfill her expectations of finding the necessary information. Finally, Counter-reactions sometimes presented identification difficulties in view of the fact that they were inserted in the same verbal contribution of the

Reaction. Consequently, this boundary determination was also a matter of debate among the research team. In order to solve this situation, we attempted to primarily search for the position and meaning of the Counter-reaction in the samples analyzed (see section 2.4.3)

In relation to the cross-analysis between the model and discourse strategies, it became difficult to identify the use of strategies in the samples due to lack of correlation in the occurrence of them and the corresponding verbal components. This required us to analyze the model in search for elements that would identify these strategies. Thus for the strategies proposed by Tannen (1993), it was possible to correlate three of the five strategies proposed. These were Indirectness, Topic raising, and Interruption (see sections 2.9. and 3.4.).

4.2. RESULTS EVALUATION

The discussion of the results will take into account the information yielded in chapter 3 (see charts 1-20 and Graphs 1-5) together with the results of the analysis of discourse strategies presented in section 3.4. For purposes of clarity, this discussion will be divided into general tendencies and exceptions.

4.2.1. General tendencies

First of all, the context of the samples is the key to interpret the quantitative data generated by the application of these two analyses, namely, the segment-unit model and the cross-analysis of discourse strategies.

In the field of Initiations, the interviewer is the one who gathers all of them (28 Initiations overall), leaving no room for Initiations of the interviewees (see

graphs 3, 10-11, 18). This can be explained by the role that Oprah takes during the development of her show, and specifically during these interviews, as the major link between the show and the audience. Reactions, in contrast, are almost completely produced by the interviewees (see charts 4, 12-13, 19). The fact that there is only one Inadequate Reaction was also mentioned and explained in the cross-analysis of discourse strategies and it illustrates the scripted performance that the participants are expected to play in this talk show. Finally, Counter-reactions present a different picture that varies from one sample to the other. In sample 1, Oprah gathers 10 counter-reactions, against Sonya who only has 1. In sample 2 there is a close equivalence in the number of counter-reactions (see charts 14-15). However, Oprah counter-reacts more in interaction 1 (chart 14 and graph 3) than in interaction 2 (chart 15 and graph 4), where the interviewee is the mother of the girl and counter-reacts four times, against Oprah who only counter-reacts once (her lowest number). This fact could tentatively be interpreted as the result of user characteristics, such as age (Leech 1982), since Oprah counter-reacts more when she is interviewing younger women (see graphs 3 and 5), and even more when this is a girl (see graph 1). In sample 3 the interviewee is the one who counter-reacts more (5 CR) than Oprah (2CR) (see chart 20 and graph 5). All in all, Oprah maintains her presence in this step of the process; actually, she never stops counter-reacting.

These preliminary findings about the patterns of occurrence of the three steps of the model in the samples analyzed demonstrate that Initiations and Counter-reactions are relevant aspects in determining dominance. The hypothesis that an individual who initiates and closes a verbal interaction manages and organizes the situations (Sharim and Muñoz 2000-2001) has also been validated. Therefore, Oprah is clearly establishing dominance in accordance with her verbal behavior, and, due to the context of the samples, the interviewees agree on this behavior by submitting them to exclusively reacting

and partially counter-reacting, ranging from only one Counter-reaction (see graph 1) to even 5 (see graph 5). However, as mentioned above, Oprah never stops counter-reacting.

Discourse strategies present a similar picture because they explain some of the means by which Oprah maintains her dominance along her talk show. She is the only one who raises topics, because she initiates 28 times, that is, sometimes more than once along the units analyzed. She does not accept indirect reactions because they move away from the subject she wants to tackle at that moment, and she does not produce any indirect initiation, that is to say, she is being constantly direct and assertive. Nevertheless, Oprah's interruptions may have features of dominance and of solidarity all at once. Oprah interrupts only in three specific cases, two of them are Counter-reactions in which she agrees on the information provided by the interviewees (the fifth unit of sample 1, turn 13 , and the seventh unit of sample 2, turn 19) and the other is a Reaction that concludes the previous Reaction of the interviewee (the fifth unit in sample 3, turn 15). These three interruptions are acknowledged by the interviewees as a sign of acceptance and collaboration to their efforts in providing the requested information, due to the fact that in the three instances the interviewees are able to continue with their verbal contributions without having to change the nature of it This is the instance of solidarity that goes along with Oprah's sign of dominance by interrupting her interlocutors, which, in this case, comes from contextual features and is preserved by Oprah's use of these strategies.

4.2.2. Exceptions

The parameters established *a priori* by the model limited the scope of the analysis in terms of the prosody and the possible speech acts involved in each

verbal component of the model. These factors could have contributed to a complementary understanding of the interactional process.

4.3. PROJECTIONS

There are two main aspects that this research could further develop in order to extend the range of the applications of the model and deepen the analysis following the same guidelines that this research has attempted to follow.

So far, the model has been applied to dramatic dialogue and interviews from talk shows (see section 2.1.). However, the whole research will be enriched by other instances of dialogue that could help to prove the effectiveness of the model as to determining the thematical steps of conversation. For example, conversation among peers, that implies a less precise distinction of the roles in the exchange in terms of dominance and solidarity. Furthermore, the model could also be used to account for discursive phenomena other than dominance and solidarity.

The interpretation of the results of the model from a strategic point of view, although limited to only three discourse strategies, could be widely expanded to several others. This belief is held on the grounds of the flexibility that the model provides for the analysis of different types of samples.

At the same time, along the development of this research, it became necessary to elaborate more subtle interpretations of the model in specific and broad senses. Thus a new label was specified to account for interruptions (see

section 2.9.). In other applications of the model we shall have to look into what interruptions mean and how interruptions function.

For the time being, we have concentrated on the verbal aspects of dialogue, leaving aside the semiotic elements, which give meaning to what has been said or to what is being performed. We must remember then that oral communication involves more than the words and expressions of a text, they also involve the way in which information is expressed and communication is established, the kind of performers who take part in a conversation and who speak either in very formal tenor or are trying to be as funny as possible, making use of irony to give words a different twist.

It would be interesting to tackle the whole panorama offered to us by talk shows which may give us the possibility of studying and analyzing social aspects of our life. In this sense, it would be valuable to explore certain types of behavior reflecting and dependant on dominance effects, such as leadership and democratic participation or the study of social norms which, though different to the type of work carried out by this team, is worth looking into in the search for more links between social behavior, communicative purposes and discourse structure.

REFERENCES

Aránguiz, G., E. Contreras, A. Espinoza, K. Iturrieta, P. Kemnis, M. Leiva, M. Soullé. 1994. *Two Alternatives in the Analysis of Dramatic Dialogue: Speech Act Theory and Adjacency Pair Structure*. Tesis de Licenciado en Humanidades con mención Lengua y Literatura Inglesas. Santiago: Universidad de Chile. Facultad de Filosofía y Humanidades

Bolocco, C., M. Fernández, C. Maldonado, C. Ponce, P. Sepúlveda. 2000. *Preparing Materials for the Study of free spontaneous Dialogue from a Talk Show*. Tesis de Licenciado en Lengua y Literatura Inglesas. Santiago: Universidad de Chile. Facultad de Filosofía y Humanidades

Cáceres, C., A. Catalán, C. Fuentes, P. Infante, C. Ortega, M. Sánchez. 1998. *The Interactional Unit-Segment Method and Dominance in the Dramatic Dialogue*. Tesis de Licenciado en Lengua y Literatura Inglesas. Santiago: Universidad de Chile. Facultad de Filosofía y Humanidades

Coulthard, M. 1985. *An introduction to Discourse Analysis*. England: Longman.

Edelsky, C. 1987. Who's got the floor?. In Deborah Tannen (Ed.). 1993. *Gender and Conversational Interaction*. Oxford: OUP, pp: 189-227.

Farias, S., V. Guerra, C. Moyano, P. Muñoz, A. Romo, P. Ruz, G. Virán. 2003. *A Study of Two Genres in a Talk Show.* Tesis de Licenciado en Lengua y Literatura Inglesas. Santiago: Universidad de Chile. Facultad de Filosofía y Humanidades

Gumperz, J. J. 1982. *Discourse Strategies*. Cambridge, UK: CUP.

Hymes, D. 1972. *Towards Communicative Competence*. Philadelphia: University of Pennsylvania Press.

Leech, G., M Deuchar, R. Hogenraad. 1982. *English Grammar for Today.* London: Macmillan Publishers ltd. pp: 3-19

Rosch, E. H., and B. B. Lloyd (Eds.). 1978. *Cognition and Categorization*. Hillside, N.J.: Lawrence Erlbaum Associates. pp: 27-48

Sharim, S. and D. Muñoz. (2000-2001). Bases teóricas para el estudio de la interacción verbal. *Boletín de Filología* (BFUCh) XXXVIII: 301-327.

Sharim, S. and D. Muñoz. (1998-1999). Propuestas para el estudio de la interacción en el diálogo institucional de un evento comunicativo del tipo foro panel. *Boletín de Filología* (BFUCh) XXXVII: 1131-1156.

Sharim, S. (1993). El dialogo dramático y la unidad interaccional. *Lenguas Modernas* 20: 165-184.

Tannen, D. (1993). The relativity of linguistic strategies: rethinking power and solidarity in gender and dominance. In D. Tannen (Ed.) (1993). *Gender and Conversational Interaction*. Oxford: OUP, pp: 165-188.

Van Dijk, T. A. and W. Kintsch (1990). *Strategies of Discourse Comprehension*. Orlando, Fla: Academic Press.